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AN
ENGLISH GRAMMAR.

FOR THE USE OF SCHOOLS.

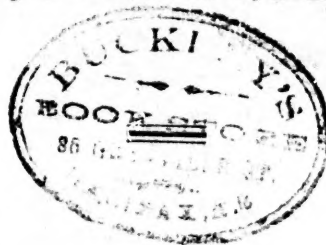
INCLUDING

COPIOUS EXERCISES FOR PARSING, WITH EXAMPLES; AND AN
EXPLANATION OF THE LEADING PRINCIPLES OF ANALYSIS,
PARAPHRASING, AND PUNCTUATION.

BY

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PREFACE.

THERE are few subjects, if any, upon which so many text books have been written as English Grammar. From 1633, the date of the first issued from the press, down to the present time, about two hundred and fifty different treatises on this subject have been published; and of these, only sixty were written previous to the present century.

1872,
It may, then, be asked what necessity exists for another grammar. The author of the present work, must, of course, have presumed that his addition to the number would not be found superfluous. He does not pretend to much originality, but presents the work rather as a compilation. As, hardly anything new can be said about English grammar, he, by preparing the present treatise, does not thereby find fault so much with what is said in other works on the subject, as with the manner in which it is said. He thinks that the definitions in common use do not accurately define the terms they are intended to explain, that the principles as usually laid down in grammars are involved in much obscurity by being stated in unintelligible language, and that erroneous statements are often given as correct theories. He has attempted to give definitions which will convey correct ideas of the things they describe, to set forth old principles in a new and intelligible form; and where he introduces innovations, in classification, in the use of new terms, or in the meaning which he attaches to old ones, he has endeavoured to be as logical as possible.

A long experience as a teacher of this branch of knowledge leads the author to hope that, he has arrived at a reasonably correct idea of what is practically useful in matter and method. He therefore places the present work before teachers and pupils,

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trusting that it will be found worthy to take its place in the Nova Scotia Series of School Books.

The treatise from which selections for this book have, chiefly, been taken, is that by Hunter. The works of Angus, Murray, Crombie, Collier, Morell, and many others, have also been consulted.

The author would here express his thanks to J. B. Calkin, Esq., M. A., Principal of the Normal and Model Schools, for many useful hints in the revision of the work.

He would also thank his publishers for the kind interest they have taken in bringing out the book, and their exertions to have their part of it perfect.

J. A. MACCABE.

NORMAL SCHOOL, TRURO, N. S., 1873.

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ENGLISH GRAMMAR.

1. Men make known their thoughts to each other by spoken or written language.

2. Language when spoken is composed of elementary sounds; and when written, of elementary forms called *letters*, which have been invented to represent those sounds.

3. GRAMMAR is the science which teaches us the correct use of the sounds and forms of language.

4. English Grammar teaches us the correct use of the English language in speaking and writing.

5. It is usually divided into four parts: *Orthography*, *Etymology*, *Syntax*, and *Prosody*.

ORTHOGRAPHY.

6. ORTHOGRAPHY treats of the forms and sounds of the letters and the correct method of spelling words.

7. With it is connected *Orthoepy*, or the science of correct pronunciation.

8. The elementary sounds of the English language are about forty.

9. The letters, which, all together, are called the *Alphabet*, are twenty-six.

10. One letter, therefore, must represent two or more sounds.

11. The letters are; *a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.*

12. The letters are in two forms: *Capital*, and *Small* letters, as *A, a.*

13. Capital or head letters are used (1) at the beginning of every sentence, (2) of every line of poetry, (3) of the names of persons, places, months, days. (4) The pronoun I and the interjection O should be written with capital letters, as also the first letter of any word of particular importance.

14. The letters are divided into *vowels* and *consonants*.

15. A vowel is a letter, the sound represented by which, is full and perfect and produced by the open mouth.

16. The vowels are *a, e, i, o, u, w, y*.

17. A consonant is a letter which represents a sound more or less imperfect, in consequence of the breath being intercepted by the tongue, lips, or teeth.

18. The consonants are divided into *mutes* and *semi-vowels*.

19. The mutes are those which, when they occur after a vowel, completely stop the vowel sound in articulation.

20. They are *b, p, d, t, k, g, c* hard, and *g* hard.

21. The semi-vowels, when they occur after a vowel, do not stop its sound completely, but allow the voice to escape, though not fully or openly.

22. They are *c* soft, *f, g* soft, *h, j, l, m, n, r, s, v, x, z*.

23. The sounds are the following:

Vowel Sounds.	1.	The sound of <i>a</i> as in <i>fate</i> .
	2.	" " " <i>a</i> " " <i>fat</i> .
	3.	" " " <i>a</i> " " <i>far</i> .
	4.	" " " <i>a</i> " " <i>fall</i> .
	5.	" " " <i>e</i> " " <i>me:ce</i> .
	6.	" " " <i>e</i> " " <i>met</i> .
	7.	" " " <i>i</i> " " <i>pine</i> .
	8.	" " " <i>i</i> " " <i>pin</i> .
	9.	" " " <i>o</i> " " <i>note</i> .
	10.	" " " <i>o</i> " " <i>not</i> .
	11.	" " " <i>u</i> " " <i>tube</i> .
	12.	" " " <i>u</i> " " <i>tub</i> .
	13.	" " " <i>u</i> " " <i>rule</i> .
	14.	" " " <i>w</i> " " <i>wet</i> .
	15.	" " " <i>y</i> " " <i>yet</i> .
	16.	" " " <i>ou</i> " " <i>house</i> .
	17.	" " " <i>oi</i> " " <i>voice</i> .

Beginning a word, *w* = *oo* rapidly pronounced.

" " " *y* = *ee* " "

Ending a word, *w* = *u*

" " " *y* = *i*

Some of the consonant sounds may be given in pairs ; one of each pair expressing what is called a *breath* sound, the other, a *voice* sound. In the following the *breath* sounds are put first.

Consonant Sounds.	18.	The sound of <i>p</i> as in <i>pet</i> .
	19.	" " " <i>b</i> " " <i>bet</i> .
	20.	" " " <i>t</i> " " <i>ten</i> .
	21.	" " " <i>d</i> " " <i>den</i> .
	22.	" " " <i>f</i> " " <i>fine</i> .
	23.	" " " <i>v</i> " " <i>vine</i> .
	24.	" " " <i>th</i> " " <i>thin</i> .
	25.	" " " <i>th</i> " " <i>then</i> .
	26.	" " " <i>k</i> " " <i>cot</i> = <i>kot</i> .
	27.	" " " <i>g</i> " " <i>got</i> .
	28.	" " " <i>ch</i> " " <i>cher</i> .
	29.	" " " <i>j</i> " " <i>jest</i> .
	30.	" " " <i>s</i> " " <i>seal</i> .
	31.	" " " <i>z</i> " " <i>zeal</i> .
	32.	" " " <i>sh</i> " " <i>show</i> .
	33.	" " " <i>x</i> " " <i>azure</i> .

Consonant Sounds not pairing.

- 34. The sound of *l* as in *low*.
- 35. " " " *m* " " *mow*.
- 36. " " " *n* " " *no*.
- 37. " " " *r* " " *row*.
- 38. " " " *ng* " " *long*.
- 39. " " " *h* " " *hot*.
- 40. " " " *wh* " " *why*.

q is always followed in a word by *u*, and the *qu* = *kw*; as, *queen* = *kween* *x* = *ks*; as, *tax* = *taks*.

24. A *diphthong* is the union of two vowels into one sound.

25. When the vowel sounds are blended, as in the word *house*, the diphthong is called *proper*.

26. When the sound of only one of the vowels is heard, as in the word *road*, the diphthong is called *improper*.

27. A *triphthong* is the union of three vowels into one sound, as in *beau*.

SYLLABLES.

28. A *syllable* consists of a single sound, or of a number of sounds uttered together by a single impulse of the voice ; as, *a*, *an*, *ant*,

WORDS.

29. A *word* is the spoken or written sign of an idea.

30. In written language, it may consist of one letter only, or of several,—of one syllable, or more than one.

31. A word of one syllable is called a *monosyllable* ; as, *noun*.

32. A word of two syllables is called a *dissyllable* ; as, *pro-noun*.

33. A word of three syllables is called a *trisyllable* ; as, *ad-ject-ive*.

34. A word of more than three syllables is called a *polysyllable* ; as, *in-ter-jec-tion*.

ETYMOLOGY.

35. ETYMOLOGY treats of the origin, classification, and inflexion of words.

36. Words are arranged in *eight* classes (commonly called "Parts of Speech") ; namely, *Noun*, *Adjective*, *Pronoun*, *Verb*, *Adverb*, *Preposition*, *Conjunction*, *Interjection*.

37. *Inflexion* is the change which a word undergoes to express varieties of meaning, or relation with other words.

38. Inflexion is now generally used in a wider sense, to mean any property of the noun, adjective, verb, &c., to express which the word may, or may not change its form. *Person*, which will be explained further on, is called an inflexion of the noun, although to express it, no change takes place in the form of the noun. (See 73).

NOUN.

39. A *noun* is the *name* of anything ; as, *John*, *London*, *house*, *tree*, *hope*.

40. The things to which we give names may be objects of

the external senses; as, *book, pen, man, noise, smoothness, perfume, sweetness, &c.*; or they may be objects merely of the imagination or the intellect; as, *prudence, virtue, courage, excellence, &c.*; but in both cases such names are nouns.

41. There are three kinds or *sub-classes* of nouns; *Proper, Common, and Participial.*

42. A *proper* noun is a name appropriated to an individual of a class to distinguish it from the other individuals of the same class; as, *George, Kate, Halifax, the St. Lawrence.*

43. A *Common* noun is a name shared in common by each individual of a class; as, *man, woman, town, river.*

44. A *participial* noun is the name of an action, that name ending in *ing*; as, *walking, reading, writing.*

45. Proper nouns are used as Common nouns, when they have an article annexed to them, or when they are used in the plural; as, "Some mute, inglorious *Milton* here may rest;" "*Shakespeares* are not of every day growth."

46. Proper nouns, however, when appearing under such circumstances, are not always to be considered as common.

47. If the name imply the *qualities* which distinguish an individual, it is to be regarded as common.

48. Thus in the examples given in 45, *Milton* and *Shakespeare* are proper nouns used *figuratively* (See 432, 462. 2) for common nouns.

49. If the name simply denote a reiteration of the proper name, it is to be regarded as proper; as, "He married a *Howard*;" "The four *Georges*;" "Have you seen any of the *Smiths*?"

50. Some common nouns are called *Collective*; some, *Abstract* nouns.

51. A *collective* noun expresses a collection of individuals regarded as forming a whole; as, *army, multitude, flock.*

52. An *abstract* noun is the name of some attribute considered apart from the object to which it belongs; as, *whiteness, hardness, sweetness.*

53. The inflexions of nouns are, *Number, Person, Gender, Case.*

EXERCISE I.

Place in one column on slate or paper, the nouns in the following sentences; opposite to each in another column write the

word *noun*; and in a third column opposite to each, the sub-class: thus,

<i>Word</i>	<i>Class</i>	<i>Sub-Class</i>
John	noun	proper
man	noun	common
reading	noun	participial

John goes to school with his sister Mary. John carries the books, slates, pens, and pencils. A map is a picture of the world, or of a part of the world. Charles has broken the pitcher with his whip. Halifax is the capital of Nova Scotia. Listen to nature's teachings. Bees live in hives. We hear nothing of causing the blind to see. Among the bushes and high grass near the water, the swan builds its nest. We see trees, and fields, and houses, and a great sheet of dark water. The nobles of England saw the necessity of redressing the wrongs of the people. Napoleon was now master of Europe. Nova Scotia is a peninsula. My soul may not brook recalling. And the foam of his gasping lay white on the turf. June brings tulips, lilies, roses: fills the children's hands with posies. Not a step can we take in any direction without perceiving the traces of design. One day George said to his sisters Lucy and Fanny. We heard the bellowing of the Mediterranean. No fantastic carvings show. A grateful mind by owing owes not. Therefore, as far from granting he, as I from begging peace. And by opposing end them. Robert returned to England with William, and joined him in an expedition against Scotland. Waste their sweetness on the desert air. He was much happier in giving than in receiving. His was the true goodness of heart. The Atlantic Ocean separates America from Europe and Africa. America was discovered by Columbus, a native of Genoa, in 1492. He was under the patronage of Ferdinand and Isabella of Spain.

NUMBER.

54. *Number* is an inflexion of the noun derived from its denoting one object, or more objects than one.

55. If the noun denote one object, it is said to be of the *Singular* number; as, *book, box, man*.

56. If the noun denote more than one, it is said to be of the *Plural* number; as, *books, boxes, men*.

57. The plural is formed from the singular, as a general rule by adding *s*; as, *book, books*.

58. If, however, the termination of the singular have the sound of *s*, or a sound approaching it, as in words ending in *s*, *sh*, *x*, *ch* soft, *z*; *es* must be added to form the plural; as, *gas*, *gases*; *brush*, *brushes*; *box*, *boxes*; *church*, *churches*; *topaz*, *topazes*.

59. The reason of this is evident. If *s* only were added, the plural could not be distinguished in conversation from the singular.

60. Nouns ending in *o* or *y* preceded by a consonant, form their plural by adding *es*, the *y* at the same time being changed into *i*; as, *cargo*, *cargoes*; *lady*, *ladies*. The following are exceptions in *o*, following the general rule, *bamboo*, *cento*, *canto*, *duodecimo*, *grotto*, *halo*, *junto*, *memento*, *motto*, *octavo*, *portico*, *quarto*, *solo*, *tyro*, *zero*. But when *o* or *y* is preceded by a vowel, the plural is formed by simply adding *s*; as, *cameo*, *cameos*; *folio*, *folios*; *day*, *days*; *boy*, *boys*. *quy* has *quies*; as, *soliloquy*, *soliloquies*.

61. Nouns ending in *f* or *fe* make their plural by changing *f* or *fe* into *ves*; as, *calf*, *calves*; *knife*, *knives*. Except *hoof*, *roof*, *grief*, *mischief*, *handkerchief*, *relief*, *muff*, and others which follow the general rule. The plural of *stuff* should be *stuffs*, not *staves*; the singular of *staves* is *stave*.

62. One form of the Anglo Saxon plural ended in *en*. This has still some exemplifications in our language (which is derived chiefly from the Anglo Saxon); as, *ox*, *oxen*; *man* (and its compounds) *men*. We must, however, say *Mussulmans*, *Turkomans*, *Alismans*, as these are not compounds of the English word *man*.

63. Another plural form in the Anglo Saxon ended in *ru* (afterwards *er-re*). Four words formed their plural in this way, *child*, *lamb*, *calf*, *egg*. This form is now exemplified in the word *child-r-en*, which, strangely enough, has two plural terminations; the *r* of *ru*, and the *en* mentioned before.

64. Some nouns have two distinct plural forms.

Die has *dies* (for coining) and *dice* (for gaming).

Pea has *peas* (distinct seeds) and *pease* (the species).

Penny has *pennies* (coins) and *pence* (value).

65. Some nouns have the same form for both numbers; as, *deer*, *sheep*.

66. Some nouns from the nature of the things which they express have no plural; as, *wheat*, *tea*, *sugar*, *water*, *gold*, *sloth*, *pride*. However, some of these are pluralized, to express different kinds or qualities; as, *new teas*.

67. Some nouns have no singular; as, *bellows*, *scissors*, *ashes*, &c.

68. The names of sciences ending in *ics*, are often regarded as singular, although with a plural termination; as, *mathematics*, *optics*, &c. Again, such forms as *horse* and *foot*, meaning horse soldiers and foot soldiers, though singular in form have a plural

sense. So also, such expressions as, 10 *stone*, 5 *score*, 20 *sail*, 40 *head*.

69. Proper nouns are generally made plural by adding *s*; as, the *Henrys*, the *Johnsons*. When the proper name has a title prefixed, the title only should be pluralized; as, the *Misses Johnson*.

70. In some peculiar plural forms, we find an apostrophe preceding the *s*; as, "Dot your *i's* and cross your *t's*."

71. Some compound words consisting of a noun followed by a descriptive term or phrase, form their plural by adding *s* to the first word; as, *court-martial*, *courts-martial*; *knight-errant*, *knights-errant*; *father-in-law*, *fathers-in-law*. But we say *spoonfuls*, *handfuls*, *mouse-traps*, *mantraps*.

72. Nouns adopted from foreign languages generally retain their original plural form. The following are some of the singular and plural terminations of these words. Latin—singular, *a*, *us*, *um*, *is*, *ix* or *ex*, make respectively in the plural, *ae*, *i* or *era*, *a*, *es*, *ices*. Greek—singular, *is*, *on*, make respectively in the plural *es* or *ides*, *a*.

Thus: *nebula*, *nebulae*; *calculus*, *calculi*; *genus*, *genera*; *memorandum*, *memoranda*; *amanuensis*, *amanuenses*; *appendix*, *appendices*; *oasis*, *oases*; *apsis*, *apsides*; *phenomenon*, *phenomena*.

OTHER LANGUAGES.

	<i>Singular,</i>	<i>Plural.</i>
French.	{ Beau,	Beaux.
	{ Madame,	Mesdames.
	{ Monsieur,	Messieurs.
Italian.	{ Bandit,	Banditti.
	{ Virtuoso,	Virtuosi.
Hebrew.	{ Cherub,	Cherubim.
	{ Seraph,	Seraphim.

Note.—The pupil will note the following. *Alms* is derived from the old French *almesse*, and is strictly speaking singular, and was so used by ancient authors. *Customs*, meaning taxes or duties on imported goods, has no singular, and must be distinguished from the plural of *custom*, habit. *Letters*, meaning literature, has no singular. *Means* is used in both numbers. *Pains*, meaning care, is joined with a plural verb. *Gallows* is joined to a singular verb. *News* is generally considered singular.

PERSON.

73. *Person* is an inflexion of the noun derived from its being the name of the person who speaks, of the person or thing spoken to, or of the person or thing spoken of.

74. The person speaking is said to be of the *first*

person ; but this person is rarely found except in pronouns. Nouns are in the first person, only when in apposition with a pronoun of the first person ; as, "*We petty men walk under his huge legs.*"

75. If the noun be the name of a person or thing spoken to, it is said to be of the *second person* ; as, "*John, come here ;*" "*Must I leave thee, Paradise.*"

76. If the noun be the name of a person or thing spoken of, it is said to be of the *third person* ; as "*John came here ;*" "*Eve left Paradise.*"

77. *Person* is derived from the Latin *persona*, a mask used in the ancient theatre. By a secondary meaning it was applied to the actor himself. The speaker thus becoming a *person*, the party spoken to was soon termed by Grammarians, the *second person*, and when another was introduced as the subject of their conversation, he was denominated the *third person*. In ancient tragedy, it may be remarked, more than three never appeared on the stage.

GENDER.

78. *Gender* is an intension of the noun derived from its being the name of an animal of the male kind, or of an animal of the female kind.

79. Nouns are of two genders, or of no gender.

80. If the noun be the name of a male animal, it is said to be of the *masculine gender* ; as, *man, lion*.

81. If the noun be the name of a female animal, it is said to be of the *feminine gender* ; as, *woman, lioness*.

82. If the noun be the name of an object which has no sex, it has no gender ; as, *book, chair*.

83. Gender, therefore, depends on sex ; sex being an attribute of living beings, gender, of the words which are the names of these beings. Where there is no sex, there is no gender.

84. In general, there is nothing in the *form* of a noun to indicate its gender, except the terminations *ess* and *ix* of the feminine ; as, *poet, poetess ; executor, executrix*.

85. Gender is sometimes distinguished by having different words in the masculine and feminine ; as, *boy, girl ; beau, belle*.

86. In some instances distinction of gender is denoted by the addition of a word ; as, *man-servant, maid-servant ; bridegroom, bride*.

87. The masculine form is often employed in a general way

to include both males and females. Thus, although we have the forms *poet* and *poetess*, *author* and *authoress*, the words *poet* and *author* may include persons of both sexes.

88. Some nouns, such as *parent*, *child*, *friend*, being applicable to either sex, are sometimes improperly said to be of the *common* gender. If the singular form occur in a sentence, and if the context enable us to tell its gender, it should be said to be of the gender so made known. If the context give us no idea of its gender, the expression we should use in speaking of its gender is "masculine or feminine," not *common*. If the plural form occur, the context should be used in the same way, and if it will not aid, the noun in the plural may be called *common* gender. The proper application of the term *common* gender is to plural nouns or pronouns, which convey the idea of *both* sexes.

89. Some nouns having no gender are often said to be of the masculine or feminine. Thus we say of the *sun*, "*He* is setting;" of a *ship*, "*She* has just come into port." Such words are said to be *personified*. (See 455.)

90. The rule in this case seems to be that, the names of things remarkable for their strength, courage, or majesty, should have the masculine gender assigned to them; thus, *time*, *death*, *anger*, *joy*, *winter*; and that the names of things remarkable for gentleness, fruitfulness, beauty, the feminine gender; as, the *earth*, *spring*, *hope*. (See Collins' Ode to the Passions).

CASE.

91. *Case* is an inflexion of the noun derived from the relation which the noun has to some other word in the sentence.

92. If the noun be the subject of a verb, it is said to be in the *nominative* case; as, "*John* is present." If the noun be immediately followed by a participle, and have no *direct* dependence on any other word in the sentence, it is said to be in the *nominative absolute*; as, "*John* being present, we will commence." Finally, if the noun be the name of the person or thing addressed, it is said to be in the *nominative of address*; as, "*John*, why were you not present when we began work?" "*Ye crags* and *peaks*, I'm with you once again"

93. If the noun be the name of a person or thing represented as possessing something, it is said to be in the *possessive* case, which is usually expressed by writ-

ing the noun with an apostrophe and the letter *s* attached; as "*John's* book"; "*the mountain's* brow."

94. The origin of the apostrophe and the letter *s* to mark the possessive case, may be thus explained. In the Anglo Saxon language, nouns generally formed their plural by adding *as* to the singular. As the language changed, the plural came to be formed by adding *es*, which was also the general case ending of the genitive (possessive) singular: consequently, to distinguish between the two cases, the *e* in the possessive singular was omitted, and an apostrophe used in its place.

95. To avoid concurrent hissing sounds, it is sometimes expedient to mark the possessive singular by an apostrophe only; as, "*Moses' rod*;" "*for conscience' sake*." If the plural end in *s*, the same rule is observed in forming its possessive.

96. If the noun be the object of an action or of a relation, it is said to be in the *objective* case; as, "*William accompanied John*"; "*William walked with John*."

97. This case is usually found after a transitive verb, (see 151) or after a preposition. (see 287.)

98. As may have been already seen from the foregoing remarks, nouns have three cases, Nominative, Possessive, and Objective.

99. The nominative and objective are the same in form, and can only be distinguished by the context.

100. The possessive is often resolvable into the objective with the preposition *of*. Thus, "*the king's crown*" is equivalent to "*the crown of the king*." It is usual, however, when inanimate objects are represented as possessors, to use the objective form; thus, to say "*the foot of the mountain*" rather than "*the mountain's foot*."

101. The nouns *boy*, *man*, *city*, are thus declined:

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	Boy man city	boys men cities
<i>Poss.</i>	Boy's man's city's	boys' men's cities'
<i>Obj.</i>	Boy man city	boys men cities

EXERCISE II.

Selecting the nouns from the following sentences, fill up on slate or paper a table similar to the subjoined, making the following abbreviations: for *proper*, *prop.*; for *common*, *com.*; for *singular*, *sing.*; for *plural*, *plur.*; for *first*, *second* and *third* the

usual abbreviations ; for the gender, *masc.*, *fem.*, or *no gen.*; for the cases, *nom.*, *poss.*, *obj.*

Word	Class	Sub-Class	Inflexion
man	noun	com.	sing., 3d., masc., nom.
Mary	noun	prop.	sing., 3d., fem., nom.
books	noun	com.	plur., 3d., no gen., nom.

John reads. Mary writes. The ship was lost. The dog, Dash barked. John's book fell. James's slate was broken. Good morning, William. The truth of the matter is not known. She sang a sweet song. Gentlemen, do you believe the story ? I carried the parcel. Birds fly. He drove the oxen. The bells of the church ring. Sam broke the top. The river rises in the foot of the mountain. He stops at home. I, John, saw. He did it for conscience' sake. Birds' nests are wonderful structures. Evening's shades came on. Go away James. Men's minds are capable of conceiving great things.

ADJECTIVE.

102. An *Adjective* is a word added to a noun to limit or qualify its signification ; as, *a* book, *this* book, *each* book, *a new* book, *the good* book.

103. There are three sub-classes of adjectives, *Definitive*, *Attributive*, and *Participial*.

104. *Definitive* adjectives are those which *define* nouns, that is, which refer to the number, position, extent, particularity, or any *limitation* of the object denoted by the noun.

105. The following are examples, *a*, *an*, *the* ; *one*, *two*, *three*, &c. ; *first*, *second*, *third*, &c. ; *former*, *latter*, *last* ; *each*, *every*, *either*, *neither* ; *this*, *that*, *these*, *those*, *yon*, *yonder* ; *any*, *all*, *no*, *none*, *few*, *some*, *several*, *much*, *many*, *more*, *most*, *which*, *what*, *whether* ; *such*, *same*, *other*, *own*, *Nova-Scotian*.

106. *Each* is applied to one of *two* or *any large number*. *Every* seems to convey the idea of a *large number*, and is applied to one of this large number. *Either* means one of *two* only, but sometimes has the force of *each* ; as, "on *either* side stood the tree of life." *Neither* means *not one of two*.

107. The word *whether* is strictly a *definitive adjective*, denoting *which of the two*, but our present employment of the word

requires the two things to be specified separately, by means of the conjunction *or*, in which case it is either a conjunction or definitive adjective. Thus, in the sentence, "*whether* is William's offer *or* Joseph's better," equivalent to "*whether* offer is better—William's or Joseph's?" *whether* is a conjunction or definitive adjective.

108. An *attributive* adjective is one that expresses an attribute or quality as existing in the object of which the noun to which it is added is the name; as, "a *sweet* apple."

109. The *participial* adjective is the *present* or *past participle* of a verb, (See 188) when this participle occurs alone or in immediate connexion with a noun. Thus in the sentence, "he seemed for dignity *composed*," *composed* is an adjective participial, qualifying *he* or the noun for which *he* stands. Again, in the sentence, "thus *repulsed*, our final hope is flat despair," *repulsed* is an adjective participial, qualifying the speaker and others.

110. Such words may, however, be regarded as *participles* forming part of a passive voice, (see 159) the necessary words being understood. In the sentence given above, "he seemed for dignity *composed*," *composed* may be considered as part of a passive voice. Thus, supplying the necessary words, "he seemed as one who *was composed* for dignity." But the simplest way to deal with such words is, to call them *adjectives*: (See 269).

111. The definitive adjective *a* is, merely, an abbreviation of *an* which is the representative of the Anglo Saxon word meaning *one*; *a* being used when the word following begins with a consonant, or the sound of *w* or *y*; as, *a* book, *a* slate, *a* wise man, such *a* one, such *a* humor.

112. The only inflexion which the English adjective admits is called *Comparison*, of which there are said to be three *degrees*, *Positive*, *Comparative*, and *Superlative*, which distinguish the various degrees in which a quality is possessed by various objects.

113. In some languages the adjective is inflected like the noun, having number, gender and case. This was so in the Anglo Saxon. The only instance we have of this kind of inflexion in English, is the *number* of the definitive adjectives *this* and *that*, which have, respectively, *these* and *those* in the plural.

114. An adjective in its simple state is said to be in the *positive* degree; as, "a *tall* man," "a *swift* horse."

115. An adjective denoting that the object of which it expresses a quality, possesses a greater degree of that quality than another object, is said to be in the *comparative* degree; as, "John is *taller* than James," "my horse is *swifter* than his."

116. An adjective denoting that the object of which it expressess a quality, possesses the greatest degree of that quality, as compared with several other objects, is said to be in the *superlative* degree; as, "John is the *tallest* boy in the school," "my horse is the *swiftest* in the town."

117. When we are comparing *two* things, the comparative, and not the superlative should be used. Thus it is incorrect to say, "Of the two, he is the *tallest*." We should use *taller* in such a case. The superlative is used, only when *more than two* are compared with each other.

118. Attributive adjectives only, admit of comparison. Definitive adjectives are invariable. However, some attributive adjectives are invariable; those that in their simple form express the quality as possessed by the object in the highest degree. Such are, *superior*, *supreme*, *omnipotent*, &c.

119. The comparative and superlative degrees are formed from the positive, by adding *er* and *est* respectively; *r* and *st* if the adjective end in *e*. Thus, pos. tall, compar. *taller*, super. *tallest*; pos. wise, compar. *wiser*, super. *wisest*.

120. Adjectives of two or more syllables do not form their comparatives and superlatives by adding *er* and *est*; but by prefixing *more* and *most* to the positive; as, pos. studious, compar. *more* studious, super. *most* studious. *Less* and *least* also, indicate comparison; as, studious, *less* studious, *least* studious.

121. Adjectives of two syllables ending in *y*, as *happy*, or *le* after a mute, as *noble*, may be compared either way.

122. The termination *ish* added to an adjective causes the adjective to express a degree less than the positive; as reddish, "tending to red"; *rather*, added to the adjective, has the same effect.

123. Combinations of adjectives with certain adverbs express what is called the *superlative of eminence*; as, *very* beautiful, *exceedingly* careful.

124. Some adjectives are irregular in comparison. The following are examples,

<i>Pos.</i>	<i>Compar.</i>	<i>Super.</i>
Good	better	best
Bad or Evil	worse	worst
Little	less or lesser	least
Much or Many	more	most
Near	nearer	nearest or next
Far	farther	farthest
Forth	further	furthest
Late	later or latter	latest or last
Old	older or elder	oldest or eldest

125. Some adjectives form the Superlative by annexing *most* to the positive or comparative; thus,

<i>Pos.</i>	<i>Compar.</i>	<i>Super.</i>
Low	lower	lowest or lowermost
Hind	hinder	hindmost or hindermost
Up	upper	upmost or uppermost
In	inner	inmost or innermost
Out	outer or utter	outmost, utmost, &c, &c.
Fore	former	foremost or first

EXERCISE III.

Classify the nouns and adjectives in the following sentences according to the subjoined tabular form. For the adjective under the head, inflexion, write the name of the degree of comparison in which it is if it admit of comparison; if not, write the word, *invariable*. Abbreviate as follows: *adj.* for *adjective*, *defin.* for *definitive*, *attr.* for *attributive*, *invar.* for *invariable*, *pos.* for *positive*, *compar.* for *comparative*, *super.* for *superlative*; thus,

A good boy

<i>Word</i>	<i>Class</i>	<i>Sub-Class</i>	<i>Inflexion.</i>
A good boy	adj. adj. noun	defin. attr. com.	invar. pos. sing., 3d., masc., nom.

A man he was to all the country dear. And passing rich on forty pounds a year. The operations of Nature though slow are sure. And in the lowest deep a lower deep. Every object a little while ago glowed with bright light. Some place their bliss in action, some in ease; those call it pleasure, and contentment these. The Supreme Court held its usual session. He is a superior teacher. It is the most extraordinary story I have ever

heard. The British Empire comprises territories in many lands. Each of the angles is a right angle. The most eminent physicians. He obtained a plain answer. I shall never forget the delightful sensation with which I exchanged the dark, smoky, smothering atmosphere of the Highland hut for the refreshing fragrance of the morning air. He had no longer that firm seat. The all-beholding Sun. Like pampered lions from the spoils they came. The shrinking eye still glanced on grim decay. Advancing darkness broods upon the wild horizon. On the twentieth of February. Some of the greatest philosophers have been engaged in the pursuits of active life. There is scarcely a more melancholy sight. All is sour and cheerless. The straggling daylight shows the unmeasured desert wan. As in the hurrying march. Thought and valor mirrored in his eye. How would ye bear, in real pain to lie, despised, neglected, left alone to die? The increasing heat preyed upon his strength. What striking lessons have we not had. The laboring vessels fly. Now came the last and most wonderful sign. Cradled in the field, he was to the last hour the darling of the army. In a former work.

PRONOUN.

126. A *pronoun* is a word used instead of a noun, to prevent the too frequent repetition of the noun; as, "John came yesterday, and *he* will return by the train *which* leaves at noon to-day."

127. As the essence of the pronoun consists in its standing for the noun, no word whose place cannot be supplied by a noun, is a pronoun. This test will get rid of many so-called pronouns.

128. There are two kinds or sub-classes of pronouns, *Personal*, and *Relative*.

129. The *personal* pronouns are those which are put for persons; as, *I, thou, we, she, &c.*

130. The word *it* is usually called a *personal* pronoun, though the name is almost always incorrect, as *it* is more frequently applied to inanimate, than to animate objects. (See 197, 199.)

131. *Relative* pronouns are generally those which relate to some word or phrase mentioned before; as, "The man *who* was here," "The horse *which* was bought."

132. The *relative* pronouns are *who, which, and that*. *Who* is put for persons; *which* for lower animals and inanimate things.

133. That as a relative pronoun is used in the following cases,

- (1) To avoid the too frequent repetition of *who* or *which*; as, "Happy is the man *who* findeth wisdom, and the man *that* getteth understanding." "*Who*, *that* saw the accident, could fail to sympathize with the sufferers?"
- (2) When there are two things spoken of, one requiring *who*, the other *which*; as, "The old man and his *ass that* we read of in the fable."
- (3) After the adjective *same*, or after an adjective in the superlative degree; as, "He is the *same man that* we saw yesterday." "Solomon was the *wisest man that* ever lived."

134. When the relative pronouns are used in asking questions, they always refer to the *answer to the question*. In such cases they are sometimes called *interrogative pronouns*.

135. Relative pronouns have also a conjunctive signification; as, "The man *who* was here yesterday is gone," equivalent to "The man—and he was here yesterday—is gone."

136. Pronouns being put for nouns, have the same inflexions, *Number, Person, Gender, Case*.

137. The remarks on gender, given when speaking of the noun (See 88) will apply to the pronoun, where the gender is not marked by the *form* of the word.

138. The number, person, and case of the pronouns are seen by the following:

FIRST PERSON.

	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	I	We
<i>Poss.</i>	My or Mine	Our or Ours
<i>Obj.</i>	Me	Us

SECOND PERSON.

	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	You or Thou	Ye or You
<i>Poss.</i>	Your or Yours, Thy or Thine	Your or Yours
<i>Obj.</i>	You or Thee	You

THIRD PERSON.

	<i>Sing.</i>	<i>Plur.</i>
	He, She, It	They
	His, her or hers, its	Their or Theirs
	Him, her, it	Them

RELATIVE.

Sing. or Plur.

Who, which, that

Whose, whose, whose

Whom, which, that

139. Sometimes compound personal pronouns are formed by the addition of the nouns *self* and *selves*; they are, *myself*, *thyself*, *himself*, *herself*, *itself*, *ourself*, *ourselves*, *yourself*, *yourselves*, *themselves*. They are resolvable into a noun and personal pronoun in the possessive case, with the exception of *himself*, *itself*, and *themselves*, which are used instead of *his-self*, *its-self*, and *their-selves*. When the adjective *own* intervenes we must employ *his*, *its*, and *their*; as, *his own self*.

140. *Which* is sometimes used as a definitive adjective; as, "Which side do you prefer?"

141. *What* is always a definitive adjective. Thus, in the sentence "Consider *what* I say," *what* is an adjective, qualifying the word *thing* understood, which word *thing* is governed by *say* (See 271) and the noun *sentence* (See 315) "*what* I say" is governed by *consider*.

142. Most grammarians, however, call *what* a "compound relative," which "includes both the antecedent and the relative," and "is equivalent to *the thing which*." Thus, in the sentence given above, they would resolve *what* into *the thing which*, and the sentence then would read "Consider *the thing which* I say;" *thing* being governed by *consider*, and *which* by *say*.

143. *What* is sometimes equivalent to *partly*; thus, "*What* with fatigue, and *what* with fasting, he was exhausted." In such case, *what* is an adverb.

144. The compound relative *whoever* signifies *every* or *any one who*. We have also the similar compounds, *whichever*, *whatsoever*, *whosoever*, &c.

145. The word *as* has come by ellipsis to have occasionally the office of a relative; thus, "*Such as* were admitted" is an abridgement of "*Such as they who* were admitted." When *as* is a relative, it generally refers to the word *such*, or *same*, or else some adjective modified by the adverb *as* or *so*; but sometimes *as* is equivalent to *a* or *the thing which*. Thus, "*You said the same as* I did," "*As many as* came were admitted," "*The views are different, as* has been clearly shown;" that is *a thing which has*.

146. *One*, *other*, *another*, are definitive adjectives except when they stand for, and are declined like nouns, in which case they are pronouns; as, "*One* ought to know *one's own* mind," "*Do unto others*, as you would wish they should do unto you," "*Teach me to feel another's woe*."

147. The possessive *its* is a form of modern origin; *his*, being, formerly, the possessive case of *it* as well as of *he*. We find it so in Shakespeare, "It is not meet that every nice offence should bear *his* comment."

EXERCISE IV.

Parse the nouns, adjectives and pronouns in the following sentences according to the tabulated form given in Exercises 2 and 3. For instructions regarding the parsing of the pronoun, see those given for the noun in Exercise 2.

I charm thy life from the weapons of strife. From sickness I charm thee. And water shall hear me. Thou shalt live in thy pain. All pay themselves the compliment to think they one day shall not drivel. Thy spirit, Independence, let me share. Nature, I'll court in her sequestered haunts. When joy's bright sun has shed his evening ray. Who can tell the triumphs of the mind? On a rock whose haughty brow frowns o'er old Conway's foaming flood. O'er thee O king! their hundred arms they wave. Reft of a crown, he yet may share the feast. Heard ye the din of battle bray? Be thine despair, and sceptred care; to triumph and to die are mine. I saw a vision in my sleep that gave my spirit strength to sweep adown the gulf of time. First, Fear—his hand, its skill to try, amid the chords bewildered laid. Hope, enchanted, smiled and waved her golden hair. And longer had she sung. The world recedes—it disappears. To him who in the love of Nature holds communion with her visible forms, she speaks a various language. I venerate the man whose heart is warm. To us who dwell on its surface, the earth is by far the most extensive orb that our eyes can anywhere behold. Some books also may be read by deputy, and extracts of them made by others. It is thou, Liberty, thrice sweet and gracious goddess, whom all in public and in private, worship. What is your present situation there, my Lords? Ye stars which are the poetry of heaven. The fault, dear Brutus, is not in our stars but in ourselves, that we are underlings. I tremble at myself and in myself am lost. Rely on your own judgment, and do whatever you think proper. Cassius, you yourself are much condemned to have an itching palm.

VERB.

148. A *verb* is a word which *asserts*.

Note.—A verb commands, interrogates &c., but it is *assertion* which is most intimately associated with our idea of the verb. (See 197, 199, 238).

149. A verb may assert that something *performs*

an action, or it may assert *without implying action*; as "John *struck* the table," "God *is*," "He *seems* to be in good health."

150. From this we have two grand sub-classes of verbs; the one, asserting action, and called either *transitive* or *intransitive*; the other, asserting something that is not action, such as existence purely, or existence in a certain state or condition, and called *inactive*.

151. A *transitive* verb is one expressing or asserting action which passes from the actor to an object. In the sentence, "John *struck* the table," *struck* is a verb *transitive*, for the reason already given.

152. An *intransitive* verb is one expressing or asserting action which does not pass from the actor, but is confined to himself. In the sentence, "John *walks*," *walks* is a verb *intransitive*, for the reason already given.

153. An *inactive* verb is one which expresses or asserts no action; but expresses or asserts *being, state, or condition*; as, "I *am*," "he *sleeps*," "he *sits*."

154. The inflexions of the verb are, *Voice, Mood, Tense, Number* and *Person*.

VOICE.

155. *Voice* is an inflexion of the verb derived from its denoting whether the subject is the actor or the object of the action expressed by the verb.

156. If the *subject* be the *actor*, the verb is said to be in the *active* voice. Thus in the sentence given above, "John *struck* the table," the verb, *struck*, is said to be in the *active* voice, because *John*, the *subject*, is the *actor*.

157. If the *subject* be the *object* of the action expressed by the verb, that verb is said to be in the *passive* voice. Thus, in the sentence "The table was *struck* by John," which assertion, it will be observed expresses, precisely, the same idea as the other assertion, the verb, *was struck*, is said to be in the *passive*

voice, because the subject, *table*, is the *object* of the *action*.

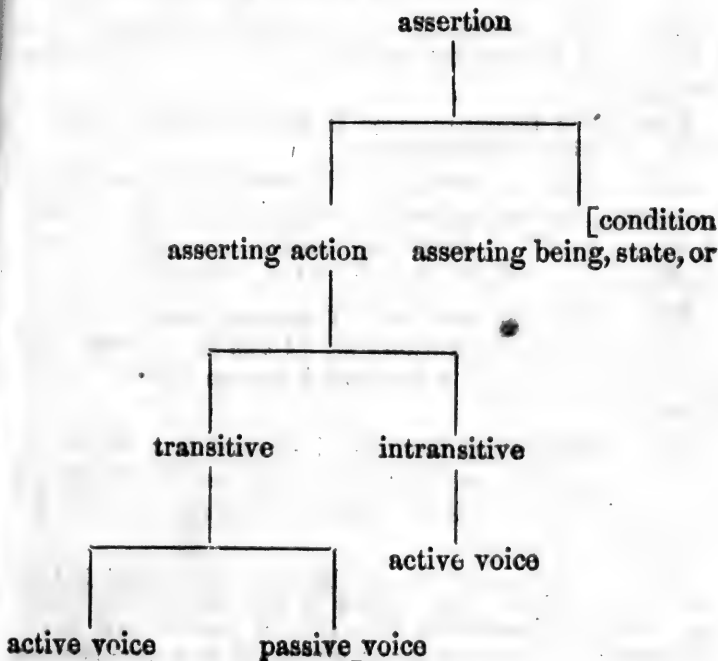
158. From this it will be seen that, properly speaking, no intransitive verb can be in the passive voice, since it has no object.

159. The passive voice is formed by adding the past participle of a *transitive* verb to some part of the verb "to be."

Note.—When the verb is in the passive voice, it is really the *nominative* which is *passive*. This *passive state* of the nominative is indicated by the passive voice of the verb.

160. When it is found that an intransitive verb is used in the passive voice, it will be seen that the part of the verb "to be" has the force of *has*, or that the participle is properly an adjective unconnected with the verb. Thus in the sentence, "He is fallen," *fallen* is, properly speaking, an *adjective*.

161. The following scheme will show at a glance the divisions of the verb as laid down above.



MOOD.

162. *Mood* is an inflexion of the verb, showing the mode or manner in which the action, being, state, or condition asserted by the verb, is expressed.

163. There are said to be *five* moods; *Infinitive*, *Indicative*, *Imperative*, *Potential* and *Subjunctive*.

164. The *Infinitive* mood expresses the action, being, &c., in an indefinite or general way, without respect to *number* or *person*, and is denoted by the sign *to* along with the simple verb; as, "He loves *to study*." Sometimes the sign *to* is understood; as, "I saw him *do it*."

165. *To*, the sign of the infinitive mood, is not expressed after the words *bid*, *dare*, *need*, *make*, *see*, *hear*, *feel*, *let*, and some others.

166. The infinitive is equivalent to a noun. Thus, "*To see* is to believe," "*Seeing* is believing," "*Sight* is belief." "He loves *to study*," He loves *studying*," He loves *study*."

167. The *Indicative* mood asserts simply; as, "Halifax *is* the capital of Nova Scotia." "He *wrote* the letter."

168. The *Indicative* mood is used in asking questions. Thus, "*Did* he write the letter?"

169. The *Imperative* mood is used for commanding, exhorting, entreating, or permitting; as, "*Go*, preach to the coward"; "*Keep* the commandments"; "*Give* us this day our daily bread"; "*Go* in peace."

170. The *Potential* mood implies power, liberty, possibility, will, obligation; as, "*I can sing*," "He *may go*," "It *may be* so," "I *would be left* to myself," "He *must go*."

171. The *Subjunctive* mood expresses a doubt, or leaves a question undecided; as, "If he *be* guilty, [a thing I doubt, or will not affirm, or cannot admit] he belies his whole life."

172. *If* is the usual sign of the subjunctive mood, but all verbs preceded by that sign are not in that mood. The following sentence, in which the verb *is* is in the indicative mood, compared with the sentence last given, will show the difference

between the subjunctive and indicative moods. If he is not guilty, [a thing I do not question] you will be able to prove it at the trial."

TENSE.

173. *Tense* is an inflexion of the verb, denoting the time of the action, being, state, or condition, asserted by the verb.

174. Tense, as it expresses time, must, properly speaking, have only three distinctions; *Present, Past, Future.*

175. It is usual, however, to make *six* distinctions; *Present, Past, Perfect, Pluperfect, First Future, and Second Future.*

176. The *Present* Tense expresses, simply, *time present*; as, "I write," "I walk."

177. The *Past* Tense expresses *time past*; as, "I wrote," "I walked."

178. The *Perfect* Tense expresses, not only that an action, being, &c., is past, but also expresses that the action, &c., was completed just before the assertion was made respecting it; as, "*I have written* the letter." In making this assertion, I am supposed to make it the moment after finishing the writing.

179. The sign of the Perfect Tense is *have, had, or hath.*

180. This tense is also used to express a past action whose consequences extend to the present time; as, "I *have neglected* my duty, and am therefore unhappy." It is also used in making an assertion regarding authors whose works are in existence, though they themselves may be long since dead; as, "Cicero *has written* orations."

181. The *Pluperfect* Tense expresses, not only that an action, being, state, &c., is past, but that it was finished before another point of past time; as, "I *had posted* the letter before the mail was closed."

182. The sign of this tense is *had or hadst.*

183. The *First Future* Tense expresses that the action, being, state, &c., asserted by the verb, will take place in the future; either mentioning the exact time or not; as, "The sun *will rise* tomorrow," "I *shall see* them again."

184. The sign of this tense is *shall* or *will*, *shalt* or *wilt*.
185. The *Second Future*, or as it is sometimes called the *Future Perfect*, expresses that the action, &c. will take place in the future, but before another future action; as, "I *shall have posted* the letter before the mail closes."
186. The sign of this tense is *shall have* or *will have*, *shalt have* or *wilt have*.

NUMBER AND PERSON.

187. Verbs are said to have the same *number* and *person* as their subjects. These inflexions properly belong to the subject, which is a noun or pronoun, and not to the verb, which simply signifies action.

PARTICIPLES.

188. A *Participle* is a part of the verb deriving its name from its *participating* in the properties of the verb and the adjective. The remarks made when speaking of participial adjectives, (See 109) may be referred to here.

189. There are three participles in each voice.

<i>Active</i>		<i>Passive</i>
1. <i>Present</i>	Striking	Struck or Being struck
2. <i>Past</i>	Struck	Been struck
3. <i>Perfect</i>	Having struck	Having been struck

190. The participle in the active voice, ending in *ing*, and not connected with any part of the verb *to be*, will be either a noun or an adjective; as, "And hears no sound save his own *dashing*" (noun); "Surrendering up thine individual being, thou shalt go to mix with the elements." (adj.)

191. The past participle, not connected with *have* or *be*, can be an adjective only. (See examples under 110).

REGULAR, IRREGULAR, AUXILIARY, DEFECTIVE, AND IMPERSONAL VERBS.

192. Verbs are said to be *Regular*, when they form

their past tense, and past participle by the addition of *ed* (*d* if the verb end *e*) to the present; as,

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
Save	saved	saved
Favor	favored	favored

193. Verbs are said to be *Irregular*, when they do not form their past tense and past participle in this way; as,

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
Write	wrote	written

194. *Auxiliary* verbs are those verbs which are placed before certain parts of principal verbs to express those voices, moods, tenses, &c. which, in other languages, are expressed by terminations. They are *be, do, have, shall, will, let, may, can, must*. Of these the first six are also used as principal verbs.

195. *Ought* is sometimes called an auxiliary, but as it does not occasion the suppression of the infinitive sign *to*, it is not properly an auxiliary.

196. *Defective* verbs are those which have only a few forms. All the auxiliaries, except *be, do, have*, are defective. To these must be added, *quoth* for *said*, *yclept* for *called*.

197. *Impersonal* verbs are those which take *it* as their nominative; the *it* referring to nothing in particular; as, "*It rains*," "*It snows*."

198. *Meseems* and *methinks* are old impersonal verbs still in use.

199. The word *it* is sometimes employed as a grammatical object to a transitive verb, when nothing definite is represented by that pronoun; as, "*Come, and trip it as you go*." "*He carries it with a high hand*." "*He lords it*."

200. The following is a list of the *Irregular* verbs.

<i>Present</i>	<i>Past</i>	<i>Past part.</i>
Abide	abode	abode
Am	was	been
Awake	awoke, awaked	awaked
Bear, <i>for-</i>	bore, bare	borne, born
Beat	beat	beat, beaten

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
Begin	begun	begun
Bend, <i>un-</i>	bent, bended	bent, bended
Bereave	bereft, bereaved	bereft, bereaved
Beseech	besought	besought
Bid, <i>for-</i>	bid, bade	bid, bidden
Bind, <i>un-, re-</i>	bound	bound
Bite	bit	bit, bitten
Bleed	bled	bed
Blow	blew	blown
Break	broke	broken
Bread	bred	bred
Bring	brought	brought
Build, <i>re-</i>	built	built
Burn	burnt, burned	burnt, burned
Burst	burst	burst
Buy	bought	bought
Cast, <i>re-</i>	cast	cast
Catch	caught	caught
Chide	chid	chid, chidden
Choose	chose	chosen
Cleave (to split)*	clove, cleft	cloven, cleft
Cling	clung	clung
Clothe	clad, clothed	clad, clothed
Come <i>be-, over-</i>	came	come
Cost	cost	cost
Creep	crept	crept
Crow	crew, crowed	crowed
Cut	cut	cut
Dare (to venture)†	durst	dared
Deal	dealt, dealed	dealt, dealed
Dig	dug, digged	digged, dug
Do, <i>un-, over-, out-</i>	did	done
Draw, <i>with-</i>	drew	drawn
Drink	drank, drunk	drunk
Drive	drove	driven
Dwell	dwelt, dwelled	dwelt, dwelled
Eat	ate	eaten
Fall, <i>be-</i>	fell	fallen
Feed	fed	fed
Feel	felt	felt
Fight	fought	fought
Find	found	found
Flee	fled	fled

* *Cleave*, to adhere, is regular; *clave*, is an old form of its past tense.

† *Dare*, to challenge, is regular.

Part.

ended
bereaved
ht
lden
ten

turned

dden

left

ched

led
ng

elled

past tense.

Present

Fling
Fly
Forsake
Freeze
Get, *be*-, *for*-
Gild, *re*-
Gird, *be*-, *un*-
Give, *for*-
Go, *under*-, *fore*-*
Grave, *en*-
Grind
Grow, *over*-
Hang, † *over*-
Have
Hear, *over*-
Hew
Hide
Hit
Hold, *be*-, *with*-, *up*-
Hurt
Keep
Kneel
Knit
Know, *fore*-
Lade, *un*-, *over*-
Lay, *in*-, *mis*-
Lead, *mis*-
Leave
Lend
Let
Lie (to rest) †
Light
Lose
Make
Mean
Meet
Mow
Pay, *re*-, *pre*-
Pen (to inclose)
Put
Quit
Read
Rent
Rid

Past

flung
flew
forsook
froze
got
gilt, gilded
girt, girded
gave
went
graved
ground
grew
hung
had
heard
hewed
hid
hit
held
hurt
kept
knelt, kneeled
knit, knitted
knew
laded
laid
led
left
lent
let
lay
lit, lighted
lost
made
meant
met
mowed
paid
pent
put
quit, quitted
read
rent
rid

Past part.

flung
flown
forsaken
frozen
got, gotten
gilt, gilded
girt, girded
given
gone
graven, graved
ground
grown
hung
had
heard
hewn, hewed
hid, hidden
hit
held, holden
hurt
kept
knelt, kneeled
knit, knitted
known
laden
laid
led
left
lent
let
lain
lit, lighted
lost
made
meant
met
mown, mowed
paid
pent
put
quit, quitted
read
rent
rid

* *Forego* has no past tense. † *Hang*, to take away life by hanging, is regular. ‡ *Lie*, to tell an untruth, is regular.

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
Ride	rode	ridden, rode
Ring	rang, rung	rung
Rise, <i>a-, up-</i>	rose	risen
Rive	rived	riven
Run, <i>out-, fore-</i>	ran	run
Saw	sawed	sawn, sawed
Say, <i>un-, gain-</i>	said	said
See, <i>fore-</i>	saw	seen
Seek	sought	sought
Seethe	sod, seethed	sodden, seethed
Sell	sold	sold
Send	sent	sent
Set, <i>be-, up-</i>	set	set
Shake	shook	shaken
Shape, <i>mis-</i>	shaped	shapen, shaped
Shave	shaved	shaven, shaved
Shear	sheared	shorn, sheared
Shed	shed	shed
Shine, <i>out-,</i>	shone, shined	shone, shined
Shoe	shod	shod
Shoot, <i>over-</i>	shot	shot
Show <i>or shew, fore-</i>	showed, shewed	shown, shewn
Shred	shred	shred
Shrink	shrank, shrunk	shrunk
Shut	shut	shut
Sing	sang, sung	sung
Sink	sank, sunk	sunk
Sit	sat	sat
Slay	slew	slain
Sleep	slept	slept
Slide	slid	slidden
Sling	slang, slung	slung
Slink	slunk	slunk
Slit	slit, slitted	slit, slitted
Smite	smote	smitten
Sow	sowed	sown, sowed
Speak, <i>be-</i>	spoke	spoken
Speed	sped	sped
Spend, <i>mis-</i>	spent	spent
Spill	spilt, spilled	spilt, spilled
Spin	span, spun	spun
Spit	spit, spat	spit, spitten
Split	split	split
Spread, <i>over-, be-</i>	spread	spread
Spring	sprang, sprung	sprung
Stand, <i>with-, under-</i>	stood	stood

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
Stay	staid, stayed	staid, stayed
Steal	stole	stolen
Stick	stuck	stuck
Sting	stung	stung
Stride, <i>be-</i>	strode	stridden
Strike	struck	struck
String	strung	strung
Strive	strove	striven
Strow <i>or</i> strew <i>be-</i>	strowed, strewed	strown, strowed &c.
Swear, <i>for-</i>	swore	sworn
Sweat	sweat, sweated	sweat, sweated
Sweep	swept	swept
Swell	swelled	swollen, swelled
Swim	swam, swum	swum
Swing	swung	swung
Take, <i>mis-, be-, &c.</i>	took	taken
Teach	taught	taught
Tear	tore	torn
Tell, <i>fore-</i>	told	told
Think	thought	thought
Thrive	throve, thrived	thriven
Throw, <i>over-</i>	threw	thrown
Thrust	thrust	thrust
Tread	trod	trodden
Wax	waxed	waxen, waxed
Wear	wore	worn
Weave	wove	woven
Weep	wept	wept
Wet	wet, wetted	wet, wetted
Whet	whet, whetted	whet, whetted
Win	won	won
Wind, <i>un-</i>	wound	wound
Work	wrought, worked	wrought, worked
Wring	wrung	wrung
Write	wrote	written

CONJUGATION.

201. The *Conjugation* of a verb means either the enumeration of the three principal parts of the verb, the Present Tense, the Past Tense, and the Past Participle; or an enumeration of all the parts of the verb through all moods and all tenses.

202. In the following tables are specimens of the conjugation of a verb.

BE

[The pupil can prefix the pronoun corresponding in person, to each part of the verb as given below (See 135). In the case of the Subjunctive, put *y* before the pronoun and verb.]

	<i>Indicative.</i>	<i>Potential.</i>	<i>Subjunctive.</i>	<i>Imperative</i>	<i>Infinitive</i>
Present	S. 1st Pers. Am, 2nd Pers. are or art, 3rd Pers. is P. Are (through all persons)	S. May $\dagger$ be, may be or mayest be, "ay be (through all persons) P. May be (through all persons)	S. Be (through all persons) P. Be (through all persons)	S. 2nd Be P. 2nd Be	to be
Past	S. Was, were or wast, was P. Were (through all persons)	S. Might $\dagger$ be, might be or mightest be, might be P. Might be (through all persons)	S. Were (thro. all persons) P. Were (thro. all persons)		
Perfect	S. Have been, have been or hast been, has been P. Have been (through all persons)	S. May have been, may have been or mayest have been, may have been P. May have been (through all pers.)			to have been
Pluperfect	S. Had been, had been or hadst been, had been P. Had been (through all persons)	S. Might have been, might have been or mightest have been, might have been P. Might have been (thro. all persons)			
First Future	S. Shall be, shall be or shalt be, shall be P. Shall* be (through all persons)				
Second Future	S. Shall have been, shall have been or shalt have been, shall have been P. Shall have been (thro. all persons)				

PARTICIPLES.

Past, Been. *Perfect, Having been*

* or will

Present, Being.

$\dagger$ or can $\dagger$ could, would, or should.

PARTICIPLES.
Present, Being. *Past, Been.* *Perfect, Having been*
 * or will † or can ‡ could, would, or should.

HAVE

	Indicative.	Potential.	Subjunctive.	Imperative	Infinitive
Present	S. 1st Pers. Have, 2nd Pers. have or hast, 3rd Pers. hath or has P. Have (through all persons)	S. May † have, &c. P. May have, &c.	S. Have (thro. all persons) P. Have (thro. all persons)	S. 2nd, Have P. 2nd, Have	to have
Past	S. Had, had or hadst, had P. Had (through all persons)	S. Might ‡ have, &c. P. Might have, &c.	S. Had (through all persons) P. Had (through all persons)		
Perfect	S. Have had, have had or hast had, has had P. Have had (through all persons)	S. May have had, &c. P. May have had, &c.			to have had
Pluperfect	S. Had had, &c. P. Had had, &c.	S. Might have had, &c. P. Might have had, &c.			
First Future	S. Shall have, &c. P. Shall have, &c.				
Second Future	S. Shall have had, &c. P. Shall have had, &c.				

PARTICIPLES.
Present, Having *Past, Had* *Perfect, Having had*
 * or will † or can ‡ could, would or should.

DO

	Indicative.	Potential.	Subjunctive.	Imperative	Infinitive
Present	S. 1st Pers. Do, 2nd Pers. do or dost, 3rd Pers. doth or does P. Do (through all persons)	S. May † do, &c. P. May do, &c.	S. Do (through all persons) P. Do (through all persons)	S. 2nd, Do P. 2nd, Do	to do
Past	S. Did, did or didst, did P. Did (through all persons)	S. Might † do, &c. P. Might do, &c.	S. Did (through all persons) P. Did (through all persons)		
Perfect	S. Have done, &c. P. Have done, &c.	S. May have done, &c. P. May have done, &c.			to have done
Pluperfect	S. Had done, &c. P. Had done, &c.	S. Might have done, &c. P. Might have done, &c.			
First Future	S. Shall * do, &c. P. Shall do, &c.				
Second Future	S. Shall have done, &c. P. Shall have done, &c.				

PARTICIPLES.

Past, Done

Perfect, Having done

Present, Doing

Second Future	PARTICIPLES.		PARTICIPLES.		PARTICIPLES.		PARTICIPLES.	
	Present, Doing	Past, Done	Potential.	Subjunctive.	Imperative	Infinitive	Present, Moving	Past, Having moved
S. Shall have done, &c. P. Shall have done, &c.	S. 1st Pers. Move, 2nd Pers. move or moved, 3rd Pers. moves or moveth P. Move (through all persons)	S. May † move, may move or mayest move, may move P. May move (through all persons)	S. Might † move, might move or mightest move, might move P. Might move (through all persons)	S. Move (thro. all persons) P. Move (thro. all persons)	S. 2nd, Move P. 2nd, Move	to move	† or can.	† could, would or should.
Past	S. Moved, moved or movedst, moved P. Moved (through all persons)	S. Might † move, might move or mightest move, might move P. Might move (through all persons)	S. May have moved, may have moved or mayest have moved, may have moved P. May have moved (through all pers.)	S. Moved (thro. all persons) P. Moved (thro. all persons)		to have moved		
Perfect	S. Have moved, have moved or hadst moved, has moved P. Have moved (through all persons)	S. Might † move, might move or mightest move, might move P. Might move (through all persons)	S. May have moved, may have moved or mayest have moved, may have moved P. May have moved (through all pers.)					
Pluperfect	S. Had moved, had moved or hadst moved, had moved P. Had moved (through all persons)	S. Might † move, might move or mightest move, might move P. Might move (through all persons)	S. May have moved, may have moved or mayest have moved, may have moved P. May have moved (through all pers.)					
First Future	S. Shall * move, shall move or shalt move, shall move P. Shall move (through all persons)	S. Might † move, might move or mightest move, might move P. Might move (through all persons)	S. May have moved, may have moved or mayest have moved, may have moved P. May have moved (through all pers.)					
Second Future	S. Shall have moved, shall have moved or shalt have moved, shall have moved P. Shall have moved (thro. all pers.)	S. Might † move, might move or mightest move, might move P. Might move (through all persons)	S. May have moved, may have moved or mayest have moved, may have moved P. May have moved (through all pers.)					

* or will

Perfect, Having done

MOVE (Active Voice).

PARTICIPLES.

Past, Moved

Perfect, Having moved

* or will.

† or can. † could, would or should.

ETYMOLOGY.

MOVE (Passive Voice).

[This conjugation is formed by adding the *past* participle of *move* to the parts of "Be" as given in page 34.]

	Indicative.	Potential.	Subjunctive.	Imperative	Infinitive
Present	S. Am moved, &c. P. Are moved, &c.	S. May † be moved, &c. P. May be moved, &c.	S. Be moved, &c. P. Be moved, &c.	S. 2nd, Be moved P. 2nd, Be moved	to be moved
Past	S. Was moved, &c. P. Were moved, &c.	S. Might ‡ be moved, &c. P. Might be moved, &c.	S. Were moved, &c. P. Were moved, &c.		
Perfect	S. Have been moved, &c. P. Have been moved, &c.	S. May have been moved, &c. P. May have been moved, &c.			to have been moved
Pluperfect	S. Had been moved, &c. P. Had been moved, &c.	S. Might have been moved, &c. P. Might have been moved, &c.			
First Future	S. Shall * be moved, &c. P. Shall be moved, &c.				
Second Future	S. Shall have been moved, &c. P. Shall have been moved, &c.				

PARTICIPLES.

Perfect, Having been Moved

Past, Been Moved

† or can ‡ *could*, *would*, or *should*

Present, Moved or Being Moved

* or will

203. *Shall* and *will* are not used promiscuously. In the *first* person, *shall* is future, and *will* is *emphatic*; while in the *second* and *third* persons, the reverse is the case. A regard to the origin of the word will afford an explanation to the rule and a help to the memory. "I shall," in Anglo Saxon, meant "I owe." "Thou shalt not" is equivalent to—"thou oughtest not." Hence the future idea of *shall*. Since duty implies *futurity*, "I shall warn him" means, properly, "I owe (it) to warn him."

204. *Will* implies intention or design. It therefore expresses greater emphasis in the *first* person than in the other persons, because we have greater control over *our own* than over their actions. On the other hand, "thou shalt," in the nature of the case, becomes more *emphatic* and *imperative* than "thou wilt."

205. The following is the oft-quoted rule of Dr. Wallis :

In the *first* person, simply *SHALL* foretells;
In *WILL* a threat or else a promise dwells;
SHALL in the *second* and *third* does threat;
WILL simply then *foretells* the future feat.

PROGRESSIVE AND EMPHATIC FORMS.

206. The forms "I am persuading," "I was persuading," are called, respectively, the *progressive* or *imperfect* present and past tenses, because they denote continuance, or incomplete tenses.

Note. The participle in *ing* can be joined to "be" through all moods and tenses with a different shade of meaning. But the better way in all such cases is to call the participle an adjective.

207. The forms "I do permit," "I did permit" are used instead of the simple present and past tenses "I permit," "I permitted" in order to make the assertion *emphatic*.

208. In an interrogative or a negative sentence, however, *do* or *did* is not necessarily *emphatic*; "Do you know?" and "We do not know" may be even less *emphatic* than "Know ye," and "We know not."

EXERCISE V.

Parse the nouns, adjectives, pronouns, and verbs in the following sentences according to the tabulated form given below. In parsing the verb, in the column for the sub-class, place *transitive*, *intransitive* or *inactive*, as the case may require; and in the same column, *regular* or *irregular*. In the column headed "Inflection" place the name of the *voice*, *mood*, *tense*, *number* and

Perfect, Having been Moved

PARTICIPLES.

Present, Moved or Being Moved

Fast, Been Moved

I could, would, or should

I or can

Present, Moved or Being Moved

or will

person, and in the order here given. For the various sub-classes use the following abbreviations, *trans.*, *intrans.*, *inact.*; *reg.*, *irreg.*; for the voices, *act.*, *pass.*; for the moods, *infin.*, *indic.*, *imper.*, *poten.*, *subjunct.*; for the tenses, *pres.*, *perf.*, *pluperf.*, 1st *fut.*, 2nd *fut.*, and for the number and person those already given.

"The boy who studied his lesson."

Word	Class	Sub-Class	Inflection
The	adj.	defin.	invar.
boy	noun	com.	sing. 3d. masc. nom.
who	pron.	rel.	sing. 3d. masc. nom.
studied	verb	trans. reg.	act. indic. past, sing. 3d.
his	pron.	pers.	sing. 3d. masc. poss.
lesson	noun	com.	sing. 3d. masc. obj.

He had a fever when he was in Spain. Well, do it, and be brief. The quality of mercy is not strained. And when you saw his chariot appear. Have ye chosen this place after the toil of battle to repose your wearied limbs? The way was long, the wind was cold; the minstrel was infirm and old. See yonder hallowed fane. His valiant peers were placed around. Still would her touch the strain prolong. What am I? The turf shall be my fragrant shrine. His name has perished from the earth. And so I dare to hope. I cannot paint what then I was. Roll on! thou deep and dark blue ocean, roll. Higher still and higher from the earth thou springest. And soon again shall music swell the breeze. Where rumor of oppression and deceit might never reach me more. If their lungs receive our air, that moment they are free. Respecting man, whatever wrong we call, may, must be right as relative to all. Methought I heard Horatio say tomorrow. I cannot, my Lords, I will not, join in congratulation on misfortune and disgrace. Shall it be said that you endeavor to evade the laws? Were I to raise you to a great act, I should not recur to the history of other nations. In the arts that polish life you will be for many years inferior to some other parts of Europe. They became places of refuge. I have had occasion to say something on the matter. That soldier had stood on the battle field. Stop, for thy tread is on an empire's dust. Surrendering up thine individual being, shalt thou go to mix forever with the elements. The gay will laugh when thou art gone. Yet they shall leave their mirth and shall come and make their bed with thee. What could be less than to afford him praise? Hadst thou the same free will and power to stand? And that must end us. Who bade the sun clothe you with rainbows? If a fault it be in bard to deem himself inspired, 'tis one which hath had many followers. I would have made my monument in Rome.

ADVERB.

209. An *adverb* is a word which qualifies a verb, an adjective, or another adverb; as, "He reads *well*," "I am *truly* sorry," "He acted *very* wisely."

210. Now this qualification may be one of

- (1) *Manner*; as, *eloquently, frequently, sweetly, well, how, thus, &c.* Adverbs of *Manner* are usually formed by adding *ly* to the corresponding adjective. Adverbs of this class are sometimes compared, because *manner* or *quality*, as in adjectives, admits of degrees.
- (2) *Degree*; as, *too, entirely, scarcely, nearly, hardly, almost, equally, even.*
- (3) *Number*; as, *once, twice.*
- (4) *Order*; as, *secondly, finally, lastly.*
- (5) *Time*; as, *now, soon, then, when, often, and such phrases as, at once, at length. Soon and often are compared.*
- (6) *Affirmation or Negation*; as, *yes, no, yea, nay, not at all.*
- (7) *Place*; as, *here, there, where, hence, whence.* Some adverbs of place are formed by adding *a* to a noun or adjective; as, *ashore, afloat, afar.*

211. It will be seen by examining the meaning of some of the adverbs given above, that they are compendious forms, equivalent to phrases expressing *manner, time, &c.* Thus, *eloquently* means in an *eloquent manner*; *then, at that time.*

212. An adverb occasionally seems to modify a noun; as "He was *truly* man." *Man*, here, has an adjective meaning. It is equivalent to *human*.

213. Many adverbs have a conjunctive signification together with their natural signification. We observe this in the analysis of sentences, (See 319) where the adverbs introduce subordinate clauses; "My father gets up *when* the sun rises."

214. Sometimes adjectives are used as adverbs; as, "And thus the God-like angel answered *mild*."

PREPOSITION.

215. A *preposition* is a word which expresses the relation of a noun or pronoun to some other word; as, "He went *to* Halifax."

216. Prepositions are generally placed before nouns, pro-

nouns, adjectives used as nouns, verbs used as nouns, noun phrases, or noun sentences; hence the name.

217. One great use of prepositions, in English, is to express those relations of the noun which in other languages are chiefly marked by terminations.

218. Nearly all the prepositions were first used to express relations of place; as, *over*, *under*, *behind*, &c. But even when otherwise used they still have a *figurative* allusion to place; as "*over* night," "*ruler over* thousands," "John is *behind* James in his studies," "He served *under* Nelson."

219. Many of the prepositions take the place of adverbs; as, "All were fain to stay *within*; silent, or speaking little." But in almost all cases a noun is understood.

220. A few participles such as *saving*, *touching*, *respecting*, &c., are sometimes used as prepositions.

CONJUNCTION.

221. A *conjunction* joins one word, phrase, or clause to another; as, "two *and* two are four;" "To be *or* not to be, that is the question." "The sun rose *and* cast his rays around."

222. When conjunctions connect clauses, they connect two or more assertions of equal importance, or they connect sub-ordinate clauses with principal ones.

223. This has given rise to a distinction of conjunctions into *co-ordinative* and *sub-ordinative*.

224. *Co-ordinative* conjunctions unite co-ordinate statements, or join in construction co-ordinate words; as, "God made the world, *and* he preserves it." "John *and* James are brothers."

225. *Sub-ordinative* conjunctions are those which unite sub-ordinate clauses to principal ones. Some of these are pure conjunctions; many of them have an adverbial signification also; as, "The crop is heavy *because* the land is good," "He returned *whence* he came."

226. Many of the conjunctions go in pairs, and may therefore be called *correlative*; as, *Although or though—yet*; *Both—and*; *Either—or*; *Neither—nor*; *So—as*; *Whether—or*, &c.

227. *For*, equivalent to *because*, is a conjunction. *But*, equivalent to *only*, is an adverb; equivalent to *except*, a preposition; as, "All *but* him had fled."

228. The conjunction *than* sometimes performs the office of a preposition. It should never be allowed to have this office, unless in the expression, *than whom*, which nothing but inveterate custom has sanctioned.

INTERJECTION.

229. An interjection is an abrupt expression of thought or emotion ; as, *C! Ah! Alas! &c.*

230. Any part of speech uttered by itself to express a sudden feeling may be called an interjection.

SYNTAX.

231. *Syntax* treats of the arrangement and relation of words in sentences.

232. Words take their places in sentences either by agreeing in certain respects with other words ; or by controlling them ; or by depending on them.

233. Here we have two species of relation ; called *Concord* or *Agreement*, and *Government*.

234. A *sentence* is an assemblage, expressed or understood, of words, in which there is an assertion made about something. (See 148.)

235. The essence of a sentence consists in its *asserting*. There can be no sentence where there is no assertion. (See 148.)

236. A phrase is an assemblage of words grammatically constructed, but making no assertion ; as, "*Having finished the letter*, he posted it."

237. A *clause* is a sentence, forming part of a sentence ; as, "You told me that he posted the letter," in which expression there are two sentences or clauses, "you told me," and "he posted the letter," taken together forming one whole sentence.

238. In every sentence there is something of which we speak, and something which we assert regarding it.

239. A sentence therefore consists of *two* principal parts ; what we speak about, called the *Subject* ; and what we say of this Subject, called the *Predicate*.

240. Thus, in the sentence "Snow melts," *Snow* is

the *subject*, and *melts* is the *predicate*. In the sentence "John struck the table," *John* is the *subject*, and *struck the table* the *predicate*. However, the predicate, *struck the table*, is considered to be divided into two parts; *struck*, the verb or *simple predicate*, and *the table* the *object* or *completion*. Another division of a sentence would, therefore, be; the *Subject*, the *Simple predicate* or *Verb*, and the *Object*.

241. Sentences are of *four* kinds: *Simple*, *Complex*, *Pure Compound*, *Mixed Compound*.

242. A *Simple* sentence contains but one subject and one finite verb; as, "Snow melts."

243. A *Complex* sentence contains one principal assertion, with one or more sub-ordinate assertions; as, "The man, *who is prudent*, looks to the future;"

244. A *Pure Compound* sentence contains assertions which are all of equal importance; as, "He came; he saw; he conquered."

245. A *Mixed Compound* sentence contains at least two principal assertions, and at least one sub-ordinate; as, "The state of the world is such, and so much depends on action, that everything seems to say aloud to every man, 'Do something, do it, do it.'"

RULE I.

246. A noun or pronoun in the nominative case is generally the subject of a finite verb; as, "*Guilt* is the source of sorrow." "*He* walked to town."

RULE II.

247. A verb agrees with its subject in number and person; as, "*Guilt is* the source of sorrow." "*He walked* to town."

248. Two or more singular nouns or pronouns joined by the conjunction *and*, when forming the subject of a finite verb, require the plural form of the verb, except when the definitive adjective *each* or *every* comes before them; as, "John, James, and Joseph *are* brothers." "He and she *have* come." "Every man, woman and child *was* killed."

249. When, however, two nouns describe one and the same subject, or a subject regarded as one, the verb should be singular; as, "Flesh and blood *hath* not revealed it unto thee." "The son and heir of Mr. Smith *was* here."

250. Two or more singular nouns or pronouns joined by the conjunction *or* or *nor* and forming the subject of a finite verb, require the singular form of that verb; as, "John or James *is* to do it." "He or she *is* to come."

251. The conjunctive phrase, *as well as*, has the same effect as *or* or *nor*.

252. When a collective noun is the subject, the verb will be singular or plural according as unity or plurality of idea is intended to be expressed; as, "Our *party is* the most numerous." "Our *party are* not agreed upon that point."

253. If pronouns of different persons, joined by *and*, form the subject of a finite verb, the verb is said to be of the first person in preference to the second, and of the second person in preference to the third; as, "I and thou *are* come; we will not remain long." "Thou and he *are* the persons; you cannot deny it."

254 When singular pronouns, or a noun and a pronoun, of different persons, are connected by *or* or *nor*, the verb agrees in person with that noun or pronoun which is placed nearest to it; as, "I, or thou *art* to blame;" "Thou, or I *am* in fault;" "I, or thou, or he *is* the author of it;" "George or I *am* the person." But it would be better to say, "Either I am to blame, or thou art," &c.

255 When *or* or *nor* occurs between a singular noun or pronoun, and a plural one, the verb agrees in number with the plural noun or pronoun, which should, if possible, be placed next to the verb; as, "Neither poverty nor riches *were* injurious to him;" "He or they *were* offended by it."

256 The relative pronoun is subject of the verb, if no other subject come between it and the verb; as, "He *who speaks* little is prudent." The relative pronoun when it is the object of a transitive verb always precedes it; as, "The man *whom I saw* yesterday has gone."

257. The most natural position of the subject is before the verb, but in some cases it is placed after the verb.

- (1) In imperative or interrogative sentences; as, "Go, thou and do likewise;" "Have you any reason for saying so?"
- (2) When the verb is preceded by the adverbs *here, there, then, thence, hence, thus, &c*; as, "There *went out* to meet him, Jerusalem and all Judea."

- (3) In poetry, or for the sake of emphasis; as,
*"Now came still evening on;" "Great is
 Diana of the Ephesians."*

258. The subject of a verb answers to a question formed by putting *who* or *what* before the verb; as, "John struck the table." "Who struck?" *John*, (subj.) The object answers to a question formed by putting *whom* or *what* after the verb; as, "John struck the table." "John struck what?" "The table, (obj.)"

259 The subject of a verb may be,

- (1) A noun—*John* reads.
- (2) A pronoun—*He* reads.
- (3) An adjective—*Many* are called.
- (4) An infinitive verb—*To be* is the question.
- (5) A phrase—*Seeking for wealth* ruined him.
- (6) A sentence—*That you have wronged me* doth appear in this.

260. The object may consist of a similar variety.

RULE III.

261 A noun or pronoun in the possessive case is governed by the word denoting the thing possessed; as, "*John's book* is on the table." "*His book* is on the table."

262. When a noun defined by an accessory phrase is to be put in the possessive case, the sign of the possessive is often reserved to the last word of the complex expression; as, "*James the Second's* reign;" "*Smith the bookseller's* shop."

263. When nouns connected by a conjunction are to be put in the possessive case, the sign of the possessive should be added to each, or only to the last, according as they are to be respectively or conjointly attributed to the governing noun; as, "*Beaumont and Fletcher's* plays;" "*Love's and Friendship's* Smile;" "*John and James's* teacher is a good linguist;" "*John's* teacher and *James's* are both good linguists."

264. When a combination of possessives would sound harshly or awkwardly, we should rather employ the preposition *of* with an objective in place of some of the possessives; thus, "*The property of Charles's father*" sounds more agreeably than "*Charles's father's* property."

265. A noun and pronoun applied to the same person or thing should not both be used as subjects of the same verb, except for the sake of emphasis. Thus, it is incorrect to say "*For the deck it was* their field of fame;" but correct to say "*The Lord, He* is God."

RULE IV.

286. Two nouns coming together signifying the same thing, agree in case, and are said to be in *apposition*; as, "*Paul, the Apostle, wrote epistles.*"

RULE V

267. Adjectives qualify nouns and pronouns, noun phrases and clauses; as, "*The good man is happy;*" "*That man is the tallest in the crowd.*"

268. Definitive adjectives which have the inflexion of number, must agree in number with the nouns to which they are added; as, *this book, these books; that book, those books.*

269. Participial adjectives always qualify the word which would be the subject of the verb of which they form a part if the phrase in which they occur be formed into a sentence; as, "*Taking his son with him, he went to Europe,*" in which, *he* would be the subject of *took*, (He took his son with him) consequently *taking* qualifies *he*.

RULE VI.

270. Pronouns agree with the nouns for which they stand in gender, number and person; as, "*John succeeds in his studies because he is diligent;*" "*Mary succeeds in her studies because she is diligent;*" "*John and James succeed in their studies because they are diligent;*" "*The corn looks well; it has grown in good soil;*" "*The man who was here;*" "*The horse which was bought; The seed which was sown.*"

RULE VII.

271. Transitive verbs govern nouns and pronouns, noun phrases and clauses, in the objective case; as, "*John wrote the letter;*" "*He sent it by post.*"

272. Participles of transitive verbs follow the same rule. Participial nouns, although governed in the objective case, still retain the governing power of the verb from which they are derived; as, "*He injured himself in injuring them.*" Here *injuring* is a participial noun governed by *in* and governing *them*. Participial adjectives also, govern the objective case; as, "*Taking his son with him, he went to Europe.*" Here, *taking* is an adjective qualifying *he* and governing *son*.

273. Verbs that are usually intransitive, are sometimes employed transitively; as, "*They laughed him to scorn.*" "*He lived down all opposition.*"

274. A kindred noun often supplies the object of such verbs; as, "*He lived a blameless life.*"

275. A verb not transitive by itself may, sometimes, when united with a following preposition, be equivalent to a transitive verb; and we shall find peculiar passive forms arising out of this equivalence. The verb *smile*, for example, is never transitive; we cannot smile any object; but we may smile *at* or *on* an object; we can say "*Fortune smiled on him;*" and the joint effect of this verb and preposition is evidently that of a transitive verb. Therefore, although we cannot say "*He was smiled by fortune,*" because *to smile* is a verb intransitive, yet we can say "*He was smiled on by fortune,*" because *to smile on* is equivalent to a verb transitive.

276. When the participle in *ing* takes an article, or some other modifying word, before it, it must be followed by a preposition; as, "*The storming of Badajoz cost many thousand lives.*"

RULE VIII.

277. The verb *to be* has the same case after it as that which next precedes it; as, "*I am he;*" "*You believed it to be him.*"

278. Verbs of *calling, appointing, considering, seeming, appearing, making, becoming*, follow the same rule; as, "*He became a great man.*"

RULE IX.

279. One verb governs another that follows it or depends upon it in the infinitive mood; as, "*John loves to study.*"

280. The infinitive is sometimes governed by a noun or an adjective; as, "*His anxiety to improve was very laudable,*" "*He was anxious to improve.*"

281. When a word governing the infinitive implies reference to the future, we should not employ what is called the perfect infinitive. Thus, it is wrong to say "*I expected to have gone;*" "*His intention to have been one of the party.*" We should say "*I expected to go.*" "*His intention to be.*"

282. An infinitive or participial phrase sometimes appears so loosely connected with a sentence as to deserve the name of an abstract phrase; "*To confess the truth, I did not see him;*" "*Speaking generally, I am as well prepared as he is.*" However, both these phrases may be considered adjective ones, qualifying *I*.

RULE X.

223. Adverbs qualify verbs, adjectives, or other adverbs; as, "*She sings sweetly*;" "*I am truly sorry*;" "*He speaks very eloquently*."

224. Adverbs in some instances relate to verbs understood, and may be parsed by supplying the verb, or else by considering the adverb as an interjection; as, "*He went, certainly, but not soon enough*;" that is, "*It is certainly known that*." *Perhaps* is parsed in a similar way.

RULE XI.

225. Prepositions show the relation between words; as, "*He sailed from Halifax to Liverpool*."

226. The natural place of the preposition is between the words it relates to each other. This, however, is not always its position. For example, in the sentence "*Jamaica was taken from the Spaniards by the English*;" *from* shows the relation between *taken* and *Spaniards*; *by*, *taken* and *English*.

RULE XII.

227. Prepositions govern the objective case; as, "*The plague raged in London, during the reign of the Second Charles*." "*I sent to him, for it*."

RULE XIII.

228. Conjunctions connect words, phrases, and clauses together; as, "*John and James were there*;" "*To be or not to be, that is the question*;" "*Time flies and death approaches*."

RULE XIV.

229. Conjunctions connect the same moods and tenses of verbs and the same cases of nouns and pronouns; as, "*He may go or stay*," that is, "*may stay*;" "*He had written and sealed the letter before noon*," that is, "*had sealed*;" "*He and she are known to me*;" "*Him and her I know*."

229. Conjunctions do not always connect the same tenses; as, "*It is and was and shall be*."

RULE XV.

291. Interjections have no government; but in phrases they are followed by the objective case of the pronoun of the first person, and by the nominative case of the pronoun of the second; as, "*Ah! me;*" "*Ah! thou unfortunate man;*" "*O ye hypocrites.*"

292. An objective case after an interjection is governed by a preposition understood; as, "*Ah me,*" is equivalent to "*alas for me;*" "*Wo is me*" to "*wo is to me.*"

293. *O!* is used for wishing, exclaiming, or addressing. *Oh!* expresses pain, sorrow, or surprise.

RULE XVI.

294. Two *negatives* in the English language destroy each other, or are equivalent to an *affirmative*; as, "*Nor did they not perceive him,*" that is, "*they did perceive him;*" "*I cannot drink no more.*"

RULE XVII.

295. The Past Tense should not be used for the Past Participle, nor should the Past Participle be used for the Past Tense. Thus, the following are incorrect, "*The river is froze;*" "*The window is broke;*" "*I had went.*" It should be *frozen, broken, gone.*

It is also incorrect to say "*I done,*" "*I seen.*" It should be *did* and *saw.*

RULE XVIII.

296. In the use of words or phrases which in point of time relate to each other, the order and consistency of time should be observed; as, "*The Lord hath given and the Lord hath taken away.*" *Hath given* should be *gave.* "*And he that was dead sat up and began to speak.*" *Was* should be *had been.*

EXERCISE VI.

The pupil will parse in *full*, according to the specimens given below, a sentence selected from any book.

"The whistling of the wind through the rigging sounded like funeral wailings."

Word.	Class.	Sub-Class.	Inflexion.	Relation.	Rule.
The	adj.	defin.	invar.	qual. <i>whistling</i>	Adjectives qualify nouns
whistling	noun	participial	sing. 3d. no gen. nom.	subject of <i>sounded</i>	{ A noun or pron. in the nom. case is general- ly, &c
of	prep.			showing rel. between <i>whistling</i> and <i>wind</i>	Prep. show relation, &c
the	adj.	defin.	invar.	qual. <i>wind</i>	Adj. qual. &c
wind	noun	com.	sing. 3d. no gen. obj.	gov. by <i>of</i>	Prep. gov. &c
through	prep.			showing rel. between <i>whistling</i> and <i>rigging</i>	Prep. show rel. &c
the	adj.	defin.	invar.	qual. <i>rigging</i>	Adj. qual. &c
rigging	noun	com. or part.	sing. 3d. no gen. obj.	gov. by <i>through</i>	Prep. gov. &c
sounded	verb	intrans. reg.	act. indic. past, sing. 3d.	agreeing with <i>whistling</i>	A verb agrees &c
like	adv.	manner		qual. <i>sounded</i>	Adv. qual. &c
funeral	adj.	attr.	invar.	qual. <i>wailings</i>	Adj. qual. &c
wailings	noun	part.	plur. 3d. no gen. obj.	gov. by <i>to</i> (underst'd)	Prep. gov. &c

"Many a crime deemed innocent on earth is registered in heaven."

Word.	Class.	Sub-Class.	Inflection.	Relation.	Rule.
Many	adj.	defin.	pos. or invar.	qual. <i>crime</i>	Adj. qual. &c
a	adj.	defin.	invar.	qual. <i>crime</i>	Adj. qual. &c
crime	noun	com.	sing. 3d, no gen. nom.	subj. of <i>is registered</i>	A noun or pron. in nom. case &c
deemed	adj.	part.	invar.	qual. <i>crime</i>	Adj. qual. &c
innocent	adj.	attr.	pos.	qual. <i>crime</i>	Adj. qual. &c
on	prep.			showing relation between <i>innocent</i> and <i>earth</i>	Prep. show relation &c
earth	noun	com.	sing. 3d, no gen., obj.	gov. by <i>on</i>	Prep. gov. &c
is registered	verb	trans. reg.	pass. indic., pres. sing. 3d	agr. with <i>crime</i>	A verb agrees &c
in	prep.			showing relation between <i>is registered</i> and <i>heaven</i>	Prep. show relation &c
heaven	noun	com.	sing. 3d. no gen., obj.	gov. by <i>in</i>	Prep. gov. &c

... 1d man coming, but, alas, he is too feeble to walk quickly."

heaven	noun	com.	sing. 3d. no gen., obj.	showing relation between is registered and <i>heaven</i> gov. by <i>in</i>	Prep. show relation &c Prep. gov. &c
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"I now see the old man coming, but, alas, he is too feeble to walk quickly."

Word.	Class.	Sub-Class.	Inflection.	Relation.	Rule.
I	pron.	pers.	sing. 3d, masc. or fem. nom.	{ put for <i>speaker</i> subj. of <i>see</i>	{ Pronouns agree &c A noun or pronoun in the nom. &c
now	adv.	time		qual. <i>see</i>	Adv. qual. &c
see	verb	trans. irreg.	act. indic., pres. sing. 1st.	agr. with <i>I</i>	A verb agrees &c
the	adj.	defin.	invar.	qual. <i>man</i>	Adj. qual. &c
old	adj.	attr.	pos.	qual. <i>man</i>	Adj. qual. &c
man	noun	com.	sing. 3d, masc. obj.	gov. by <i>see</i>	Trans. verbs gov. &c
coming	adj.	part.		qual. <i>man</i>	Adj. qual. &c
but	conj.	co-ord.		joining <i>I see &c</i> with <i>he</i> <i>is &c</i>	{ Conj. connect words and sentences
alas	interj.				
he	pron.	pers.	sing. 3d, masc. nom.	{ put for <i>man</i> subj. of <i>is</i>	{ Pronouns agree &c A noun or pronoun &c
is	verb	inact. irreg.	no voice, indic., pres. sing. 3d	agr. with <i>he</i>	A verb agrees &c
too	adv.	degree.		qual. <i>feeble</i>	Adverbs qual. &c
feeble	adj.	attr.	pos.	qual. <i>man</i>	Adj. qual. &c
to walk	verb	intrans. reg.	act. infin. pres.	gov. by <i>feeble</i>	{ A verb in the infin. 'mood is gov. &c
quickly	adv.	manner.		qual. <i>walk</i>	Adverbs qual. &c

ANALYSIS OF SENTENCES.

297. It has been shown (See 238, 239) that no sentence is complete which does not include a *subject* and a *predicate*.

298. The simplest sentence consists of two words, the one a subject and the other a predicate; as, *dogs bark*. The subject of the sentence is *dogs*; the predicate, *bark*.

299. In sentences like the following—*the dogs are barking*; *the moon is bright*; *the stars are shining*, the words *are* and *is* are called *copulas*, but this distinction is not really necessary. Every sentence may be regarded as containing simply a subject and predicate; the subject being what we speak about; the predicate what we say of it; as in the sentence given above.

300. The various kinds of subject have been explained under Syntax. (See 259.)

SUBJECT.

301. In the sentence *boys run*, let us ask the question, What are we speaking about? *Ans.*—Boys. *Boys* is therefore the subject.

302. In the sentence *little boys run*, what are we talking about? Not about *boys generally*, but about *little boys*. This expression, we see, contains two ideas; the idea given by the word *boys*, and the *qualifying* idea, that of their being *little*. The word *boys* is, then, called the *simple* or *grammatical* subject; the word *little* is called the *enlargement*; both together forming what is called, the *whole, entire, enlarged, or logical* subject.

303. The *enlargement* is, therefore, some qualifying word or expression, added to the grammatical subject, so as to give greater distinctness to its meaning, and called an *adjunct*.

304. The enlargement of the subject may be ;

- (1) An adjective—The *little* boy speaks the truth.
- (2) A participial phrase—The boy, *being a good boy*, speaks the truth.
- (3) A noun in poss. case—The *farmer's* boy speaks the truth.

(4) Preposition and its object—the boy *of excellent habits* speaks the truth.

(5) A noun in apposition—The boy, *the son of virtuous parents*, speaks the truth.

Note.—The whole or any number of these may unite to form an enlarged subject; as, "The farmer's little boy, in the school, being a good boy, the son of virtuous parents, speaks the truth."

PREDICATE.

305. The Predicate may consist of an intransitive verb only; as, *the boy runs*.

306. If the Predicate contain a transitive verb, it is plain that an object is wanted to complete the sense, which object may be a noun, pronoun &c., (See 260) simply, or with adjuncts; the whole forming what is called the *completion*.

307. The adjuncts of the object may be any of those which we have seen attached to the subject. However, it is not usual, in Analysis, to break up the completion into object and enlargement.

308. Many verbs take what is called an *indirect object*. This is an object, which, although not governed in the objective case by the verb, is still required to complete the sense; and without which the sentence would appear wanting. Thus in the sentence "The judge declared *the prisoner to be innocent*;" *the prisoner* is the *direct object*, and *to be innocent*, the *indirect*, as it *indirectly* completes the verb *declared*. Again in the sentence "They made *Edward king*;" *Edward* is the *direct* and *king* the *indirect object*. This is a peculiarity of the verb *make*. And in the sentence "He gave *a large dowry to his daughter*," *a large dowry* is the *direct*, *to his daughter*, the *indirect object*. This is called the *dative complement*.

309. "The Predicate, in addition to being completed by an object, may also be more accurately defined by enumerating any of the circumstances of, time, place, manner, &c., which tend to render our idea of the action more explicit and distinct. These we term—*Extensions of the predicate*."

310. These extensions may be any words or phrases, adverbial or prepositional that will express circumstances of time, place, manner, cause and effect

(subdivided into ground or reason, condition, concession, purpose, and consequence.)

311. The substance of most of the following directions for analysing simple sentences is given by Morell :

- (1) Pick out the verb and put it under the head *simple predicate*.
- (2) Remember, that as the participle and infinitive mood are the *non-asserting* parts of the verb, neither of them can form a predicate.
- (3) Find the grammatical subject by the rule laid down before for this matter (See 258) and place that subject under the head *simple subject*.
- (4) Find the enlargement or enlargements of the subject, and place them in the proper column.
- (5) Find the objects, direct and indirect, and place them accordingly.
- (6) Find any expressions that qualify the verb or simple predicate, and place them in the extension.
- (7) Remember that nothing goes in the extension, which cannot be referred to the verb or simple predicate. It often happens that a verb in the infinitive mood is the object. If an adverb occur in a sentence of this kind, see whether it belong to the principal verb or not; if it do, place it under the head *extension*, but not otherwise. For example, in the sentence, "He appeared to walk *slowly*," *slowly* goes with the *completion*, because it modifies *walk*, not *appeared*.

EXERCISE VII.

Analyze the following sentences according to the tabulated form given below,

"Some of the greatest philosophers, in all ages, have followed the pursuits of active life."

SUBJECT.		PREDICATE.		
<i>Enlargement</i>	<i>Simple Subj.</i>	<i>Simple Pred.</i>	<i>Completion</i>	<i>Extension</i>
Some, of the greatest	philosophers	have followed	the pursuits of active life	in all ages (time)

All in the valley of death rode the six hundred. Thus repulsed, our final hope is flat despair. We must exasperate the Almighty Victor to spend all his rage. He from Heaven's height all these our motions vain sees. To suffer, as to do, our strength is equal. They parted, heavy and sorrowful. I here fetched a deep sigh. He would not allow me into the room because of the sick man. The glutton lives to eat. The wise man eats to live. Though deep, yet clear. Thanks to God for mountains. Now came the last and most wonderful sign. Cradled in the field, he was to the last hour the darling of the army. It is natural for every man to wish for distinction.

COMPLEX AND COMPOUND SENTENCES.

312. Although every sentence contains one subject and one predicate, yet a sentence may include secondary or accessory sentences or clauses, and each such clause will necessarily contain its own subject and predicate.

313. A distinction must therefore be made between *simple* sentences and those which are not simple.

314. Take for example the two following sentences,

(a) *The man tells me that it will rain.*

(b) *The sky is dark and the weather threatens.*

Each contains two complete sentences, but in (a) they are much more dependent on one another than in (b). In (a) the second clause is *subordinate* to the first, being, in fact, necessary to the completion of the sentiment intended to be conveyed. In (b) the second clause is co-ordinate with the first, and is not needed

for the completion of its sense. We call (a) *Complex* (b) *Pure Compound*. These terms have been already explained. (See 243, 244, 245.)

NOUN SENTENCE.

315. The second sentence in (a) is called a *noun sentence*, because it "occupies the place and follows the construction of a noun." It is, in fact, the object of *tells*: The man tells what? (Question to find out the object of the verb) "it will rain." The noun sentence may be the subject of a verb; thus, "*That you have wronged me* doth appear in this." What doth appear? (Question to find out subject of the verb) "that you have wronged me." The noun sentence may be in apposition to a noun or pronoun; thus, "My *excuse* is *I was delayed*." "*It is certain that he will not come*." The noun sentence may form a predicate with the verb "to be;" thus, "My hope is, *that I shall succeed*." The noun sentence may be the object of a preposition; thus, "He spoke of *what I saw*." It will be observed that all these positions which the noun sentence has been made to occupy, are natural positions for a noun.

316. The noun sentence is very often introduced by the conjunction *that*.

EXERCISE VIII.

Give, according to the tabulated form below, the *general* and *particular* analysis of the following complex sentences containing sub-ordinate *noun* sentences. Note—That *general* analysis means the breaking up of a Complex or Compound sentence into the clauses of which it is composed; and *particular* analysis means the breaking up of these clauses into their several parts.

"He never told me that he was going away."

Sentence	Kind of Sentence	ENTIRE SUBJECT		ENTIRE PREDICATE		
		Enlargement	Simple Subj.	Simple Pred.	Completion	Extension
(a) He never told me	Prin. sent.		He	told	sent. b (dir.)	never (time)
(b) (that) he was going	noun sent.		he	was going		away (place)
away	sub. or. to					
	a					

He replied that such symptoms could only have one meaning. Why he did it is unknown to me. Say to the widow, I grieve, and can but grieve for her. Whether he goes or stays interests

me not. I did mark how he did shake. 'Tis true, this god did shake. Methought that I had broken from the tower. I could not see why it happened so.

ADJECTIVE SENTENCE.

317. The *adjective sentence* is so called, because, "in reference to the principal sentence it occupies the place and follows the construction of an adjective." As an adjective qualifies a noun or pronoun, the adjective sentence will always be found to do the same. In the sentence "Yon sun, *that sets upon the sea*, we follow in his flight," we have two assertions; "We follow yon sun in his flight;" and "that sets upon the sea." This last sentence tells us something, some quality, about the *sun*, a noun, and is consequently an adjective sentence. Again, in the sentence "It blesseth him that gives," we have two assertions, "It blesseth him" and "that gives." This last sentence tells us something about *him*, a pronoun, and, is consequently an adjective sentence. The assertions can be destroyed, and they become, simply, adjectives. Thus, "Yon *setting-upon-the-sea* sun, we follow &c. "It blesseth a *giving* him." Such expressions do not sound as idiomatic, but they show the adjective nature of these sentences.

318. An adjective sentence is often introduced by a relative pronoun.

EXERCISE IX.

Analyze the following, containing adjective sub-ordinate clauses, as in Exercise 8.

Mountains interposed make enemies of nations, who had else like kindred drops, been mingled in one. I venerate the man whose heart is warm. I have often wished to revisit the place where I was born. He now prepared to speak; whereat their doubled ranks they bend to enclose him round. Who, that saw the accident, could fail to sympathize with the sufferers.

ADVERBIAL SENTENCE.

319. This sentence, "in reference to the principal sentence, occupies the place, and follows the construction of an adverb." It expresses the time, place, man-

ner, reason, purpose &c. of the action expressed by the verb or simple predicate of the principal sentence. Thus, in the sentence "When Jesus was twelve years of age, he went into the temple with his brethren," we have two sentences, "Jesus went into the temple" and "when he was twelve years of age." This last is an adverbial sub-ordinate sentence of *time*, because it tells us the time at which the principal action of *going* took place. Again, in the sentence, "The ostrich is unable to fly, because it has not wings in proportion to its body," the last clause "because it has not wings &c.," is the *ground* or *reason* of the truth of the first assertion. It is called, therefore, an adverbial sub-ordinate sentence, of *ground* or *reason*, to the principal sentence.

EXERCISE X.

Analyze the following sentences, containing adverbial sub-ordinate clauses, according to the tabulated form given under Exercise 8.

The field was as they left it. If ruins were there they had ceased to blaze. If blood were shed, the ground no more betrays. Where Britain's power is felt, mankind may feel her mercy too. Would I describe a preacher—such as Paul, were he on earth, would hear, approve, and own,—Paul should, himself, direct me. Though he was rich, yet, for our sake he became poor. We read, that we may learn. The night was so dark that he missed his way. I saw from the beach when the morning was shining, a bark move over the waters. He did not come because he missed the train.

this god did
er. I could

ed, because,
occupies the
adjective."
the adject-
same. In
ea, we fol-
"We follow
the sea."
the quality,
an adjective
esseth him
esseth him"

us some-
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blesseth a
d as idio-
these sen-

by a relative

sub-ordinate

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t the place
ereat their
o, that saw
rs.

principal
construc-
nce, man-

EXERCISE XI.

Analyze a sentence from any book according to specimens given below.

Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation.

COMPLEX SENTENCE.

SENTENCE	KIND OF SENTENCE.	ENTIRE SUBJECT.		ENTIRE PREDICATE.		
		Enlargement.	Simple Subject.	Simple Predicate.	Completion.	Extension.
(a) (Though) justice be thy plea	adv. sent. sub-or. to <i>b</i> (concession)		justice	be thy plea		
(b) consider this	Principal sentence to <i>a</i> and <i>c</i>		thou or you (understood)	consider	this (fact)	
(c) (that) in the course of justice, none of us should see salvation.	noun sent. sub-or. to <i>b</i>	of us	none	should see	salvation	in the course of justice (ground or reason)

o specimens

on us should see salvation.	sub-or. to b	or us	none	should see	salvation	of justice (ground or reason)
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"Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds."

PURE COMPOUND.

SENTENCE.	KIND OF SENTENCE.	SUBJECT.		PREDICATE.		
		Enlargement.	Simple Subject.	Simple Predicate.	Completion.	Extension.
(a) Now fades the glimmer- landscape on the sight	Principal sentence	the glimmering	landscape	fades	a solemn stillness	on the sight (place)
(b) (and) all the air a solemn stillness holds.	Principal sentence co-ord. with a	all, the	air	holds		

"She thanked me,
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her."

MIXED COMPOUND.

SENTENCE.	KIND OF SENTENCE.	SUBJECT.		PREDICATE.		
		Enlargement.	Simple Subject.	Simple Predicate.	Completion.	Extension.
(a) She thanked me	Prin. sent.		she	thanked	me	
(b) (and) bade me	Prin. sent. to <i>e</i> & <i>e</i> co-ord. with <i>a</i>		she (understood)	bade	me	
(c) (if) I had a friend	adv. sent. sub-or. to <i>b</i> , prin. to <i>d</i> (condition)		I	had	a friend	
(d) that loved her	adj. sent. sub-or. to <i>c</i>		that	loved	her	
(e) I should but teach him how to tell my story	noun. sent. sub-or. to <i>b</i> , prin. sent. to <i>f</i>		I	should teach	how to tell my story (dir.) him (indir.)	but (degree)
(f) (and) that would woo her	adv. sent. sub-or. to <i>e</i> (consequence)		that	would woo	her	

ANALYSIS OR PARAPHRASE OF POETRY.

320. *Poetry* is not prose arranged after a certain measure, and sometimes terminating line by line in the same sounds; but it possesses phrases and idioms, as well as thoughts, which are peculiar to itself and do not belong, properly speaking, to prose.

321. By *paraphrasing* poetry, we mean divesting it of whatever should be peculiar to poetry, whether in idiom or words, and expressing the same sentences at greater length and in the plainer and less impassioned language of prose.

322. *Prose*, likewise, may be more or less poetical, more or less figurative, more or less adorned, and by paraphrasing it, we mean stripping it of its poetical or figurative character, and so presenting it in a homelier, plainer, fuller dress.

323. To paraphrase well, we must enter fully into the writer's mind, clearly embrace his sentiments, see plainly and appreciate the beauty and force of every metaphor, simile, and even epithet employed, and then, when the mind has become fully penetrated with the author's meaning, remould the whole in our own minds, and rejecting all words, ideas, figures, and epithets that are inappropriate to prose, restore the full sentiments in a new form.

324. The following passage is from Milton,

Our supreme foe in time may much remit
His anger; and perhaps, thus far removed,
Not mind us not offending, satisfied
With what is punished; whence these raging fires
Will slacken, if his breath stir not their flames.
Our purer essence then will overcome
This noxious vapor; or, inured, not feel,
Or changed at length and to the place conformed
In temper and in nature, will receive
Familiar the fierce heat, and void of pain;
This horror will grow mild, this darkness light;
Besides what hope the never-ending flight
Of future days may bring, what chance, what change
Worth waiting; since our present lot appears
For happy though but ill, for ill not worst,
If we procure not to ourselves more woe.

how to tell my story (dir.) him (indir.)	but (degree)
should teach	her
I	would woo
	that
I should but teach him how to tell my story	adv. sent. sub-or. to e (consequence)
(J)	to b, prin. sent. to f
(and) that would woo her	

330. *Prose* is that kind of composition in which the accented syllables recur at no particular interval; as,

"To pass our time in the study of the sciences, has, in all
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 ages, been reckoned one of the most dignified and happy of
 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 human occupations."
 35 36 37 38 39 40

331. *Poetry* is written in *metre*, and may be *rhyme* or *blank verse*.

332. The term, *rhyme*, is applied to lines which terminate in the same sound.

333. To form a perfect rhyme, three things are essential:—

- (1) That the vowel sound and the letters following it be the same.
- (2) That the letters preceding the vowel be different.
- (3) That the rhyming syllables be accented alike.
 Thus; *brave. save; tenderly, slenderly.*

334. Two lines rhyming together make a *couplet*, also called a *distich*. Three lines rhyming together make a *triplet*.

335. The term *Blank Verse* is applied to poetry which does not rhyme.

336. A *verse* is properly a *line* of poetry.

337. A *hemistich* is *half* or other portion of a verse.

338. A *stanza* is a group of rhyming lines.

339. A *strophe* in the ancient theatre was that part of the song or dance around the altar which was performed by *turning* from the right to the left. It was followed by the *antistrophe* in the contrary direction. Hence, in many lyric (See 408) poems we see the former of two stanzas called the *strophe* and the latter the *antistrophe*. For example, Collins's "Ode to Mercy."

340. An accented syllable taken with the syllable or syllables before it or after it which are not accented, constitutes a *measure* or *foot*.

341. *Feet* are so called, because it is by their aid

that the voice, as it were, steps along through the verse in a measured pace.

342. A *measure* or *foot* may vary in its size, that is, in the number of syllables it contains. It may comprise either two or three syllables, but all lines in poetry may be divided into some such feet. The number of accented syllables in a line determines the number of feet.

343. The feet of which English verse is chiefly composed are of *five* kinds: two, dissyllabic; three, tri-syllabic.

344. *Dissyllabic feet.*

(1) Iambus; unaccented, accented; $\cup$ —; as
 $\cup$ —
 control.

(2) Trochee; accented, unaccented; — $\cup$; as,
 — $\cup$
 measure.

345. A third kind of dissyllabic foot sometimes occurs; the Spondee, two accented syllables. But it is rarely found, and then, only intermingled with the other kinds of feet.

346. *Tri-syllabic feet.*

(1) Dactyl; accented, unaccented, unaccented;
 — $\cup$ $\cup$; as, beautiful.

(2) Anapæst; unaccented, unaccented, accented;
 $\cup$ $\cup$ —; as, refugee.

(3) Amphibrach; unaccented, accented, unaccented;
 $\cup$ — $\cup$; as, preserver.

347. All English verse is reducible to these five kinds, each taking its name from the foot which prevails: *Iambic*, *Trochaic*, *Dactylic*, *Anapæstic*, and *Amphibrachic*—monometer (one foot), dimeter (two feet), trimeter (three feet), tetrameter (four feet), pentameter (five feet), hexameter (six feet), hepta-

meter (seven feet), octometer (eight feet), according to the number of feet in each line.

348. Scanning means the dividing of a line into the feet of which it is composed. When done orally, it means reciting the verse in such a way as to mark with prominence, by the voice, the accented syllable, and the end of each foot. Written Scanning is effected by drawing a vertical line after each foot, and placing over each syllable the mark used to express *accented* or *unaccented*. This will be seen when we come to examples of the different kinds of lines and feet.

349. The best aid in Scanning is the ear. We decide at once and without rule what is the accented syllable and what the unaccented.

IAMBIC METRE.

350. *Iambic Monometer.*

$\overline{\text{The}} \text{ } \overline{\text{light}}$
 $\text{Has } \overline{\text{gone}}$
 $\text{The } \overline{\text{night}}$
 $\text{Comes } \overline{\text{on.}}$

351. *Iambic Dimeter.*

$\overline{\text{With}} \text{ } \overline{\text{cease}} \mid \overline{\text{less}} \text{ } \overline{\text{flow}} \mid$
 $\text{His } \overline{\text{beard}} \mid \overline{\text{of}} \text{ } \overline{\text{snow}} \mid$

352. Sometimes an additional syllable occurs in the line. This additional syllable is called *hypermeter*; the line, *hypermetrical*.

353. *Iambic Dimeter Hypermetrical.*

$\overline{\text{In}} \text{ } \overline{\text{woods}} \mid \overline{\text{a}} \text{ } \overline{\text{rang}} \mid \overline{\text{er}}$
 $\text{To } \overline{\text{you}} \mid \overline{\text{a}} \text{ } \overline{\text{strang}} \mid \overline{\text{er.}}$

354. *Iambic Trimeter.*

$\overline{\text{The}} \text{ } \overline{\text{Pol}} \mid \overline{\text{ar}} \text{ } \overline{\text{clouds}} \mid \overline{\text{uplift}} \mid$
 $\text{A } \overline{\text{mo}} \mid \overline{\text{ment}} \text{ } \overline{\text{and}} \mid \overline{\text{no}} \text{ } \overline{\text{more}} \mid$
 $\text{And } \overline{\text{through}} \mid \overline{\text{the}} \text{ } \overline{\text{snow}} \mid \overline{\text{y}} \text{ } \overline{\text{drift}} \mid$
 $\text{We } \overline{\text{see}} \mid \overline{\text{them}} \text{ } \overline{\text{on}} \mid \overline{\text{the}} \text{ } \overline{\text{shore}} \mid$

355. *Iambic Trimeter, Hypermetrical.*

Alive | to ev | 'ry feel | ing
 The wounds | of sor | row heal | ing

356. This measure is generally called *Anacreontic*, being the same as that used in the odes of the Greek poet, Anacreon.

357. *Iambic Tetrameter.*

Clime of | the un | forgot | ten brave |
 Whose land | from plain | to mount | ain cave |
 Was free | dom's home | or glo | ry's grave |

358. This metre is generally called *Romance* metre. The term *Romance* comes down to us from the 12th century. It first meant the dialect prevalent in some of the Southern districts of France, which sprung directly from the *Roman* or Latin tongue. The term was then applied to stories in a poetic form, and written in the *Romance* dialect. This Iambic Tetrameter or Romance metre is that found in Scott's and Byron's Tales, Butler's Hudibras, Gay's Fables, &c.

359. *Iambic Pentameter.*

Of man's | first dis | obe | dience and | the fruit |
 Of that | forbid | den tree | whose mor | tal taste |
 Brought death | into | the world | and all | our woe |

360. This metre is generally called *Heroic* metre, from its constant use in the more dignified poetical compositions, such as Milton's *Paradise Lost*. It was first used in English verse by the Earl of Surrey, who wrote in the reign of Henry VIII, and has been adopted by all the great English poets from Shakespeare down to Tennyson. Dryden and Pope have used it chiefly in rhyming couplets.

361. Sometimes this metre is written in a Stanza of nine lines, the ninth being a line of six feet or Hexameter. This Stanza is called the *Spenserian* the poet Spenser; and the ninth line, an

Alexandrine, because it was employed in the 12th century by the Troubadours, in poems composed in honor of the deeds of Alexander the Great. The following from Spenser is an example of this kind of Stanza :

A gentle knight was spurring on the plain,
Yclad in mighty arms and silver shield,
Wherein old dints of deep wounds did remain,
The cruel marks of many a bloody field;
Yet arms till that time did he never wield :
His angry steed did chide his foaming bit,
And much disdain to the curb to yield :
Full jolly knight he seemed, and fair did sit,
As one for knightly jousts and fierce encounters fit.

362. Thomson in his *Castle of Indolence*, and Byron in *Childe Harold's Pilgrimage*, are chief among the more modern writers of this Stanza.

363. *Elegiac* metre is composed of Stanzas of four heroic lines rhyming alternately; as in Gray's *Elegy*, of which the following is the first Stanza ;

The Curfew tolls the knell of parting day ;
The lowing herd winds slowly o'er the lea ;
The ploughman homeward plods his weary way ;
And leaves the world to darkness and to me.

364. Seven Heroic lines, the first five rhyming alternately, and the two last in succession form the *Rhyme Royal*, of Chaucer, and writers of the Elizabethan period. The following is from Chaucer :

Fly fro the presse, and dwell with Sothfastnesse,	truth
Suffise unto thy good though it be small,	
For horde hath hate, and climbing tikelnesse,	uncertainty
Prease hath envy, and wele is blent over all,	wealth, blind
Savour no more than thee behove, shall,	desire, benefit
Rede well thy selfe that other folk can'st rede,	counsel
And truth thou shalt deliver, it is no drede.	

365. Eight Heroic lines, the first six rhyming alternately, and the last two in succession, compose the Italian *Ottava Rima*. This metre is found in trans-

lations and in Byron's *Don Juan*. The following is from *Don Juan* :

Then rose from sea to sky the wild farewell—
 Then shrieked the timid and stood still the brave,—
 Then some leap'd overboard with dreadful yell,
 As eager to anticipate their grave ;
 And the sea yawn'd around her like a hell,
 And down she sucked with her the whirling wave,
 Like one who grapples with his enemy,
 And strives to strangle him before he die.

366. *Iambic Pentameter, Hypermetrical.*

Poet | and Saint | to thee | alone | are giv | en
 The two | most Sa | cred names | of earth | and heav | en

367. *Iambic Hexameter.*

Ceas | tial as | thou art | O do | not love | that wrong |
 To sing | the heav | en's praise | with such | an earth | ly tongue.

368. This is the Alexandrine measure. It is seldom used except to complete the Spenserian Stanza, or occasionally vary heroic verse. *Drayton's Poly Olbion* is written in this metre. The following is from that poem :

Then from her burnished gate the goodly glittering East
 Gilds every lofty top, which late the humorous night
 Bespangled had with pearl to please the morning's Light ;
 On which the mirthful quires, with their clear open throats
 Unto the joyful morn so strain their warbling notes,
 That hills and valleys ring, and even the echoing air
 Seems all composed of sounds, about them everywhere.

369. *Iambic Heptameter.*

He loosed | the rein | his slack | hand fell | upon | the si | lent face
 He cast | one long | deep mourn | ful glance | and fled | from that |
 sad place |

370. This kind of verse is generally divided into four lines ; the first and third of four feet each ; the second and fourth of three ; as,

Oh call | my broth | er back | to me |
 I can | not play | alone |
 The sum | mer comes | with flow'r | and bee |
 Where is | my broth | er gone.—

371. This is called *Ballad Metre*, also *Common Metre*.

372. *Iambic Octometer*.

The hour | is come | the cher | ished hour | when from | the bu | sy
world | set free |
I seek | at length | my lone | ly bow'r | and muse | in si- | lent
thought | on thee |

373. Couplets of this kind are now generally written as a Stanza of four lines of equal length, forming what is called *Long Metre*. In *Short Metre* the stanza is composed of four lines; the first, second, and fourth, consist of three Iambuses, and the third of four; as,

Give to | the winds | thy fears |
Hope and | be un | dismay'd |
God hears | thy sighs | and counts | thy tears |
God shall | lift up | thy head |

TROCHAIC METRE.

374. This metre is more lively than the Iambic. In scanning Trochaic metre, when there is an additional syllable, the line may be called either *hypermetrical*, counting only the complete feet; or *catalectic* (wanting a syllable) counting the additional syllable as a foot. This will be seen below.

375. *Trochaic Monometer*.

Turning
Burning

376. *Trochaic Monometer Hyper. or Dimeter Catalectic*.

Music | floats
In soft | notes

377. *Trochaic Dimeter*.

Rich the | treasure |
Sweet the | pleasure |

378. *Trochaic Dimeter Hyper. or Trimeter Cat.*

Give the | vengeance | due
To the | valiant | crew

379. *Trochaic Trimeter.*

When a | round thee | dying |
Autumn | leaves are | lying |

380. *Trochaic Trimeter Hyper. or Tetrameter Cat*

Aid the | dawning | tongue and | pen
Aid it | hopes of | honest | men

381. *Trochaic Tetrameter.*

Spring goes | by with | wasted | warnings |
Moonlit | evenings | sunlight | mornings |

382. *Trochaic Pentameter.*

O ye | voices | round my | own hearth | singing |
As the | winds of | May to | mem'ry | sweet;
Might I | yet re | turn a | worn heart | bringing |
Would those | vernal | tones the | wand'rer | greet
Once again?

In this stanza the second and fourth lines are catalectic.

383. *Trochaic Hexameter.*

On a | mountain | stretched be | neath a | hoary | willow |
Lay a | shepherd | swain and | viewed the | rolling | billow |

384. *Trochaic Heptameter.*

Hasten | Lord to | rescue | me and | set me | safe from |
trouble |
Shame Thou | those who | seek my | soul, re | ward their |
mischief | double |

385. *Trochaic Octometer Catalectic.*

From their | nests be | neath the | rafters | sang the |
swallows | wild and | high
And the | world be | neath me | sleeping, | seemed more |
distant | than the | sky

386. *Trochaic Octometer.*

Once up | on a | midnight | dreary | while I | pondered |
weak and | weary

DACTYLIC METRE.

387. This metre is suited to lively or impassioned sentiment. It is not of such frequent use as Iambic or Trochaic. Below are a few examples of Dactylic Metre.

388. *Dactylic Dimeter.*

Forward the | Light Brigade |
Was there a | man dismayed ? |

389. *Dactylic Trimeter Hyper.*

Morn on the | waters and | purple and | bright
Bursts on the | billows the | flashing of | light

390. *Dactylic Hexameter Catalectic.*

This is the | forest pri | meval. But | where are the | hearts that
ben | eath it.
Leap'd like the | roe when he | hears in the | woodland the |
voice of the | huntsman.

391. The Dactylic Hexameter is the Heroic Metre of the classic tongues. It does not suit the genius of the English language. Longfellow's *Evangeline*, from which the above extract is given, is, perhaps, the most successful attempt at its use in English poetry.

ANAPÆSTIC METRE.

392. This metre was originally introduced into long odes for the sake of relieving the ear and exciting the attention of the listener. Like Dactylic metre, it is not of such frequent use as Iambic or Trochaic.

393. *Anapæstic Dimeter, Hyper.*

He is gone | on the mount | ain
He is lost | to the for | est
Like a sum | mer-dried fount | ain
When our need | was the sor | est.

394. *Anapæstic Trimeter.*

I am mon | arch of all | I survey |
My right | there is none | to dispute |
From the cen | tre all round | to the sea |
I am lord | of the fowl | and the brute |

395. *Anapaestic Tetrameter.*

$\overline{\text{To the feast}}$ | $\overline{\text{to the feast}}$ | $\overline{\text{'tis the mon}}$ | $\overline{\text{arch commands}}$ |

AMPHIBRACHIC METRE.

396. This metre is rarely found.

397. *Amphibrachic Tetrameter.*

$\overline{\text{Magregor}}$ | $\overline{\text{Magregor}}$ | $\overline{\text{remember}}$ | $\overline{\text{our foemen}}$ |
 $\overline{\text{The moon ris}}$ | $\overline{\text{es broad from}}$ | $\overline{\text{the brow of}}$ | $\overline{\text{Ben Lomond}}$ |

398. It often occurs that a line of poetry consists of feet which are not all of the same kind. It is usual in such cases to name the line from the kind of foot which predominates, or that we know prevails throughout the rest of the lines; name it as if *all* the feet were of the kind predominating, and prefix the word "Mixed" to this name, afterwards mentioning the kind of foot which is mixed with the predominant one.

Thus— $\overline{\text{My right}}$ | $\overline{\text{there is none}}$ | $\overline{\text{to dispute}}$ |
 is Mixed Anapaestic Trimeter (first foot an Iambus)

THE CÆSURA.

399. The *Cæsura* or *Cæsural Pause* is a pause in a line of poetry between one word and another, dividing the line into two parts. Sometimes, but very rarely, there are two or three such pauses. The *Cæsura* often corresponds, though not always, to a pause in the sense. Much of the harmony of our metres, and of Iambic Metre especially, depends on the skilful disposition of the *Cæsural* pause.

400. The most appropriate place for such pauses in Iambic Metre is at the end of the second or third foot. Milton, however, who uses the pause with great skill, has introduced it in every part of the line. In this he contrasts with Pope, who uses the pause in a similar position in almost every line. Milton's poetry is, therefore, the more varied and rich; Pope's being marked by too great a sameness in the cadence.

401. The pause may fall after the fourth, fifth, sixth, or seventh syllable, and by this means the versification has that variety and richness, which we have said characterizes Milton's poetry.

402. When the pause falls earliest, that is, after the fourth syllable, the briskest melody is thereby formed—for example (the pause being marked by two parallel vertical lines).

'Tis not enough || no harshness gives offence,
The sound must seem | an echo to the sense ;
Soft is the strain || when zephyr gently blows ;
And the smooth verse || in smoother numbers flows."

403. When the pause falls after the fifth syllable, dividing the line into two equal parts, the melody is sensibly altered, the verse loses the brisk air of the former pause, becomes more smooth and flowing. Ex.

"Eternal sunshine || of the spotless mind ;
Each prayer accepted || and each wish resigned."

404. When the pause follows the sixth syllable, the melody becomes grave, the movement of the verse is more solemn and measured. Ex.

"The wrath of Peleus' son || the direful spring
Of all the Grecian woes, || O Goddess sing."

405. The grave cadence becomes still more sensible when the pause follows the seventh syllable. This kind of verse seldom occurs ; and its effect is to diversify the melody. Ex.

"Long loved, adored ideas, || all adieu."

[The following remarks on Poetry and Figures of Speech, are taken, chiefly, from the works of Bain and Blair, to which works the pupil is referred for a thorough treatment of these subjects.]

POETRY.

406. *Poetry* is "an art which has the creation of intellectual pleasure for its object ; which attains its end by the use of language natural in an excited state of the imagination and the feelings ; and generally, though not necessarily, expressed in numbers."

407. Poetry is divided into three principal species ; *Lyric, Epic* and *Dramatic*.

408. The *Lyric* poem is an expression or effusion of some intense feeling, passion, emotion, or sentiment ; such as devotion, love, military ardor, &c.

409. The word *lyric* shows that these poems were originally sung or pronounced with instrumental accompaniment.

410. Lyric poems may be classed as follows, (1) The Song, sacred or secular, (2) The Ode, (3) The Elegy, (4) The Sonnet, (5) The Nondescript Lyric.

411. The Song is usually short, simple in measure, broken up into stanzas each complete in meaning, yet falling into a place in the general arrangement.

412. The *Ode* is the loftiest effusion of intense feeling. Its chief mark is its elaborate versification. We have examples of this class of lyric poetry in Milton's "Hymn on the Nativity," Gray's "Bard." Collins's "Ode to the Passions" is an ode, in form only ; it is not so much the display, as the description of feeling.

413. The *Elegy* in its original form in Greece, was an expression of plaintive, melancholy sentiment. It is now connected chiefly with the expression of regret for the departed. Of the same nature is the *Dirge*. We have an example of the Elegy in Milton's "Lycidas." Gray's Elegy is a diffused expression of feeling on mortality in general.

414. The *Sonnet* is sometimes descriptive, but is most commonly a concentrated expression of a single phase of feeling. It consists of fourteen lines.

415. The *Nondescript Lyric* comprehends a variety of effusions wanting in any of the specific aims above mentioned. Ex.—Burns' "Mountain Daisy."

EPIC POETRY.

416. An *Epic Poem* is the recital of some *one, great, interesting* action or subject, in poetical form, and in language suited to the sublimity of the subject.

417. Epic composition is distinguished from history by its poetic form and its liberty of fiction. The author appears in his own person ; lays the scenes ; introduces the actors ; and narrates the events. In this it differs from Dramatic poetry where the author does not narrate nor appear in his own person.

418. The leading form of this class of poetry is styled *The Great Epic* or *The High Epic*. This is the Epic where supernatural agency is permitted, which supernatural agency is called the *machinery* of the piece.

419. The usual examples of the Great Epic are as follow :

Name of Poem	Language	Author	Subject
The Illiad	Greek	Homer	Siege of Troy
The Odyssey	Greek	Homer	Wanderings of Ulysses
The Æneid	Latin	Virgil	Wanderings of Æneas
The Divine Comedy	Italian	Danté	The future world
The Lusiad	Portuguese	Camoens	Voyage of Vasco di Gama to India
Jerusalem Delivered	Italian	Tasso	Recovery of Jerusalem from infidels
Paradise Lost	English	Milton	Loss of Paradise &c

420. The *Pharsalia* of Lucan (subject—the triumph of Caesar over Roman liberty) is an example of the Great Epic degenerating into bombast, oratorical display, and prosaic feebleness. The *Henriade* of Voltaire (subject—triumph of Henry IV of France over the arms of the League) is sometimes classed with the Great Epic poems. But the French language is not suited to Epic poetry ; and, besides, the subject is of too recent date, and too much within the bounds of well-known history.

DRAMATIC POETRY.

421. The *Drama* is guided in external form by its being acted on the stage. There is a story as in the Epic, but the author does not narrate nor appear in his own person. He appoints and groups the characters, lays the scenes, and provides the dialogue.

422. The Drama is divided into *Tragedy* and *Comedy*.

423. *Tragedy* is a direct imitation of what is great and serious in human manners and actions, the high passions, the virtues, crimes, and sufferings of mankind, by setting the personages before us, and making them act and speak for themselves.

424. *Comedy* is the adaptation of the Drama to the exhibition of the follies, and vices, and whatever in the human character exposes to censure or ridicule.

425. The Greek Dramatists, and the French, following them, have laid down certain rules for the guidance of dramatic authors.

426. These are known by the name of "the three unities."

427. A tragedy, they say, should be characterized by, "unity of time," "unity of place," and "unity of action."

428. By "unity of time" was meant, that the events recorded in the play should take no more time for their natural occurrence, than was taken up with their representation. Later critics extended the time to 24 hours.

429. By "unity of place" was meant that all the events should take place in one house, street, &c

430. English Dramatists aiming at giving higher enjoyment have disregarded these two unities, and change the scene from country to country, and put the events of years into one play. Thus, Shakespeare, in the play of "Macbeth," spreads his events over 14 or 16 years, and shifts the scene from Scotland to England and back again. But the third unity, "unity of

action," is most important. This consists in the relation which all the incidents introduced, bear to some design or effect, combining them naturally into one whole. This unity of subject is most essential to tragedy.

431. The rules of dramatic action that are prescribed for tragedy belong also to comedy. The imitation of manners ought to be even more exact than in tragedy, for the subjects of comedy are better known.

FIGURES OF SPEECH.

432. A *Figure of Speech* is a deviation from the plain and ordinary mode of speaking, with a view to greater effect.

433. This deviation is effected, either by using a peculiar *form* of expression, or by *using words to signify something different from their original meaning*.

434. Thus, when, instead of saying "that is very strange," we use the expression "how strange," we use a figure, the figure consisting in the *form* of expression being different from the natural one.

435. Again, when we say, "Now is the *winter* of our discontent made glorious *summer*," the words *winter* and *summer* are diverted from their original meaning, seasons of the year, to express conditions of the human feelings. In this expression, therefore, we use a figure, the figure consisting in using certain words to signify something different from their original meaning.

436. The two examples now given will explain the distinction made by Ancient Rhetoricians between *figures* and *tropes*. The first example, where the words are used in their literal sense, but where there is the peculiar form of expression, they would call a *figure*. The second example, where a word is *turned* from its proper signification to another signification, they would call a *trope*.

437. The distinction is more in appearance than in substance, and has no practical value. The term *figure* is applied to both kinds. When we use the word *trope*, however, it can be applied to the latter kind only.

438. Figures first arose from the barrenness of language. Names were wanted for mental conceptions. Names already given to objects of sense were given to these mental conceptions, from some fancied similarity between them. Hundreds of words in the English language are of this kind, but from frequent use their figurative meaning has been quite forgotten.

439. Again, figures arose from the influence which the imagination has over all language. The imagination never contemplates any idea or object alone, but as accompanied by other ideas or objects which may be considered as its accessories. These accessories often operate more forcibly upon the mind than the principal idea itself. They are, perhaps, in their nature, agreeable, or more familiar to our conceptions; or remind us of a greater variety of important circumstances. Hence, the name of the accessory or correspondent is substituted for the name of the principal idea. The pupil will see this exemplified when we come to give examples of the different figures. (See *Synecdoche* and *Metonymy*, 462 and 463). Hence, all the languages of savage nations are highly figurative.

440. Figures, first used of necessity, soon came to be recognised as beauties in language, and the great masters of composition in all tongues have used them extensively.

441. Figures (1) enrich language and make it more copious, (2) give a more clear and striking view of an object than if expressed in simple terms, (3) deepen the impression made on the feelings, (4) give pleasure.

442. The tracing of resemblances is the chief inventive faculty of the mind.

443. The figures depending on this faculty are (1) *Simile* or *Comparison*. (2) *Metaphor*. (3) *Personification*. (4) *Allegory*. (5) *Synecdoche*. (certain forms)

444. A resemblance is not a figure, unless the things compared be different in kind. Thus, a comparison of Napoleon to Caesar is not a figure, because the subjects compared are of the same kind. But if we compare either to a great conflagration, or a tempest, we then speak figuratively.

445. The principal figures, with explanations and examples, are the following :

SIMILE OR COMPARISON.

446. A *Simile* or *Comparison* consists in likening one thing to another formally or expressly ; as, "As the stars, so shall thy seed be."

447. The designations *simile* and *comparison* are sometimes considered as slightly different in meaning. When a likeness is followed out into detail, it is called a *comparison* in the stricter meaning of the term.

METAPHOR.

448. A *Metaphor* is a comparison implied in the language used, but not expressed ; as "He bridles his anger," "He was a lion in the combat."

449. It will be seen that in both *Simile* and *Metaphor* there is a comparison ; the difference between them being, that in the *Simile*, the signs of comparison, *as*, *so*, *like*, are given ; in the *Metaphor*, omitted. Thus, "He was *like* a lion in the combat." (*Simile*) "He was a lion in the combat." (*Metaphor*)

450. The *Metaphor* has this advantage over the *Simile* ; it is brief, and consequently more pointed, and powerful. Take, for example, the sentence given above. "He bridles his anger." Expressed as a *Simile*, it would be something like this, "He holds back his anger, as he would a horse by the bridle."

451. *Metaphors* aid the understanding ; as, "The wish is father to the thought" ; "He is reasoning in a circle" ; "Athens the eye of Greece ; mother of arts and eloquence." Deepen the impression made on the feelings ; as, "The town was stormed" ; "The news was a dagger to his heart."

452. *Personifying Metaphors* are chiefly subservient to the uses of poetry ; as, "O gentle sleep, nature's soft nurse" ;

"Yonder comes the powerful *King of day*, rejoicing in the East."

453. Metaphor is largely employed in expressing the more hidden operations of the mind. Thus, we speak of knowledge, as *light*; passion, as *fire*; depression of spirits, as *gloom*. We say, "the thought *struck* him." We speak of "a *ray* of hope," "a *shade* of doubt," "a *flight* of fancy," "a *flush* of wit," "ebullitions of anger."

454. The greatest fault in the use of Metaphor arises, when, in the same expression metaphors from different subjects are combined; as "to *kindle* a seed," "to *take up arms* against a sea of troubles."

PERSONIFICATION.

455. By personification life and action are attributed to inanimate objects; as, "The mountains *sing together*, the hills *rejoice* and *clap hands*."

456. There are three different degrees of this figure. The first is, when some of the properties of living creatures are ascribed to inanimate objects; the second, when those inanimate objects are described as acting like such as have life; and the third, when they are exhibited, either as speaking to us, or as listening to what we say to them.

457. The first and lowest degree of this figure, raises the style so little, that the humblest discourse admits it without any force. Thus, "a *raging storm*," "the *angry sea*," "a *cruel disaster*," the *smiling year*."

458. The second degree of this figure rises a step higher, and the personification becomes sensible; as,

"Her rash hand, in evil hour,
Forth reaching to the fruit, she plucked—she ate!
Earth felt the wound, and Nature from her seat,
Sighing through all her works gave signs of woe,
That all was lost!"

459. The third and highest degree of this figure is the boldest of all figures. It is the style of passion only, and should never be attempted, except when the mind is considerably heated and agitated; as,

"Must I then leave thee, *Paradise*? thus leave
Thee, native soil!"

* * * * *
* * * * * O *flowers*
* * * * *
Who now shall rear you to the sun, or rank
Your tribes * * * * *
* * * * *
Thus lastly, nuptial bower!

460. The English language, by restricting the inflection of gender to objects which have sex, gives especial scope for personification. (See 82, 89.)

ALLEGORY.

461. An Allegory is a continued Metaphor. The best example, perhaps, of this figure, is found in the 80th psalm, where the people of Israel are represented under the figure of a vine.

SYNECDOCHE.

462. This name is given to different kinds of figures, some of which are figures of similarity ;

- (1) Putting the species for the genus ; as, *bread*, for the *necessaries of life*, generally ; *cut-throat* for *murderer* or *assassin* ; *sums* for *arithmetic*.
- (2) Putting the individual for the species (called *Antonomasia*) ; as, "Every man is not a *Solomon*." And in Gray's Elegy, "Some village Hampden &c." (See 45, 47, 48.)
- (3) Putting the genus for the species ; as, *vessel* for *ship* ; *creature* for *man*.
- (4) Indicating something that delicacy forbids being specifically named (this form called Euphemism) ; as, *fallen asleep* or *gone to rest*, for *dead*.
- (5) Putting the concrete for the abstract ; as, "Do not speak—wisely keep the *fool* within," (*fool* used for *folly*.)
- (6) Employing numbers for amounts that are not estimable with numerical precision ; as, "It was broken into a *thousand* pieces."

Forms not depending on Similarity.

- (7) Naming a thing by some part of it ; as, "a fleet of *fifty sail*," "all *hands* to work," "the rule of *three*."
- (8) Naming a person by some part of his character ; as, "Thus spoke the *tempter*," "The *avenger of blood* was on his track."
- (9) Naming a part by the whole, as, "Cursed be the *day* on which he was born."
- (10) Naming a thing by the material of which it is made ; as, "He drew the glittering *steel*," "The *marble* speaks," "The *canvas* glows."
- (11) Naming an object by the passion which it inspires ; as, "My *love*," "My *joy*," "My *delight*." God is often styled "the *terror* of the oppressor," "the *refuge* of the oppressed."

METONYMY.

463. *Metonymy* names a thing by some accompaniment. Its chief forms are,

- (1) Naming a thing by some sign or symbol, or significant adjunct; as, "He petitioned the *crown*."
- (2) Putting the instrument for the agent; as, "It was settled by the arbitration of the *sword*," "A thousand *horse*." (See 68.)
- (3) Putting the container for the thing contained; as, "They smote the *city*," "The *kettle* boils," "He drank the fatal *cup*."
- (4) Putting an effect for the cause; as, "*Gray hairs* should be respected."
- (5) Putting an author for his works; as, "They have *Moses* and the *prophets*."

ANTITHESIS.

464. When ideas are contrasted, and this contrast is shown by the form of the words used, the expression is called *Antithesis*; as,

"Though *deep*, yet *clear*; though *gentle*, yet not *dull*;
Strong, without *rage*; without *overflowing*, *full*."

HYPERBOLE.

465. *Hyperbole* consists in magnifying the qualities of, or other circumstances connected with, objects, beyond their natural bounds, so as to make them more impressive or more intelligible; as, "Swift as the wind," "White as snow," "Rivers of blood and hills of slain."

CLIMAX.

466. *Climax* consists in the arranging of the particulars of a sentence, or other portion of discourse, so as to rise in strength to the last. The common example of this figure is from the Oration of Cicero against Verres; "It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost a parricide; but to crucify him—what shall I call it?" We have also an excellent example in Burke's Impeachment of Warren Hastings, beginning with the words, "I impeach him in the name of, &c."

INTERROGATION.

467. *Interrogation* aims at conveying an opinion more strongly by giving it the form of a question ; as, "Hath the Lord said it, and shall He not do it?" The interrogation is very judiciously introduced into the climax given above from Cicero ; "but to crucify him—*what shall I call it?*"

EXCLAMATION.

468. When from some sudden and intense emotion, we give utterance to an abrupt, inverted, or elliptical expression, we are said to make an *Exclamation* ; as, "bravo," "dreadful," "how strange," "what a pity."

APOSTROPHIE.

469. When, in an address, we turn aside from the regular discourse to speak to some person or thing suggested by what we are saying, we use an *Apostrophe* ; as, "O death where is thy sting, O grave where is thy victory." This figure is allied to *personification*.

VISION.

470. When, in relating what is past, or what is to come, we use the *present tense*, and describe it as passing before our eyes, we use *Vision* ; as,

"For a field of the dead rushes red on my sight,
And the clans of Culloden are scattered in flight,
They rally, they bleed."

IRONY.

471. In *Irony* we use words to express the contrary of their natural meaning, there being something in the tone or manner to show the real drift of the speaker ; thus, to call an ignorant person a *Solomon* ; or a noisy one, a *lamb*.

EPIGRAM.

472. In *Epigram* the mind is roused by the conflict or contradiction between the real meaning of the ex-

pression, and the meaning intended to be conveyed; as, "He was conspicuous by his absence," "When you have nothing to say, say it."

PARALEPSIS OR OMISSION.

473. By this figure the speaker pretends to conceal what he is really declaring and strongly enforcing; as, "Horatius was once a very promising young gentleman, but in process of time he became so addicted to gaming, *not to mention his drunkenness and debauchery*, that he soon exhausted his estate and ruined his constitution."

PUNCTUATION.

474. *Punctuation* is the method of using certain grammatical points, or stops, as helps to indicate the structure and import of discourse. These points or stops are the following:

The <i>Period</i>	.	The <i>Parenthesis</i>	()
The <i>Colon</i>	:	The <i>Dash</i>	—
The <i>Semicolon</i>	;	The <i>Note of Interrogation</i>	?
The <i>Comma</i>	,	The <i>Note of Exclamation</i>	!

475. As these points mark divisions of the thoughts in discourse, they also naturally indicate the positions at which a reader should make pauses of greater or less duration.

476. It is therefore laid down, that the comma, semicolon, and colon, denote respectively, that the reader should pause a fourth, a half, three fourths as long as he would at the end of a sentence, where the full stop or period is placed.

477. But, frequently, a pause (called a Rhetorical pause) may be made in reading where no written stop is requisite; and, occasionally, a pause may be neglected in reading where a written stop occurs.

478. Again, in the use of stops there is much diversity of practice, which the taste of various writers may exemplify. This diversity is so great that, it has been seriously recommended by more than one writer on this subject, to omit all marking by stops, and, as in legal documents (which, generally speaking, are not punctuated), leave to the intelligent reader the exhibiting of the proper pauses from the *sense* of the passage.

479. A system of rules, therefore, for punctuation, will merely exhibit the *general* principles by which punctuation is mainly regulated.

THE PERIOD.

480. The *Period* or full stop marks the conclusion of a simple, complex, or compound sentence that is not dependent on one following.

Examples.

Idleness is the parent of want.

The brief revival of elegant literature, which took place in the twelfth century, was a premature spring.

I cannot, my dear friend, accomplish all that you desire ; but I will do all that is in my power.

481. The period is generally used after abbreviations ; as, N. S., A. D., B. C., Mr., Dr.

THE COLON.

482. The *Colon* divides a sentence into members, generally into no more than two members, which are themselves not syntactically united, and of which the latter generally serves to increase the force or meaning of the former.

Examples.

Nothing has been created in vain : everything has its use.

Shakespeare had not the advantage of birth : he came to London a needy adventurer, and lived for a time by very mean employments.

483. The Colon (often followed by a dash) is sometimes used before a quotation or example.

Examples.

Yet he pleased the ear.
And with persuasive accents thus began :
"I should be much for open war, O peers,
As not behind in hate, &c."

Among the words in the English language derived from the Celtic are the following :—*basket, button, &c.*

484. However, when the quotation is not formally introduced, and when its dependence on the principal clause is very close, it is introduced by a comma.

Example.

He very lately said to one of those whom he most loved,
"You know that I never feared death."

THE SEMICOLON.

485. The *Semicolon* is used, as a general rule, to separate co-ordinate clauses.

Examples.

Justice is not a halt and miserable object ; it is not the ineffective bauble of an Indian pagod ; it is not the portentous phantom of despair.

Reading maketh a full man ; conference, a ready man ; and writing, an exact man.

All Jerusalem saw the sign ; and the shout that, in the midst of their despair, ascended from the thousands and tens of thousands, told that proud remembrances were there.

486. A *Semicolon* is used when several words that are separated by the comma, stand in the same relation to other words in the sentence.

Example.

A noun is the name of anything ; as, *John, London, house, tree, hope.*

THE COMMA.

487. It is of general service, in the study of Punctuation, to remember, that a phrase or short sentence, if not disturbed by interposition of *words*, should not be disturbed by the interposition of *points*.

488. There should, therefore, generally speaking, be no comma, nor a point of any kind, between a sub-

ject and its verb, an adjective and its noun, a preposition and its object, a conjunction and two words connected by it, a transitive verb and its object, the infinitive and its governing word, the auxiliary and its principal verb, the adverb and the word it modifies.

489. When, however, the subject of a verb consists of many words, it is sometimes expedient to indicate the collectiveness or unity of the subject by placing a comma between it and the verb.

Examples.

The veil that covers from our sight the events of futurity, is a veil drawn by the hand of mercy.

The giddy laughter of the illiterate and the profane, quelled not the ardour of this advocate of truth.

490. Every accessory or subordinate clause of a sentence, should be separated from the principal sentence by a comma.

Examples.

We are taught by the study of nature, that her Author has the happiness of His creatures in view.

There is sweet music here, that softer falls than petals from blown roses on the grass.

While the earth remaineth, seed time and harvest shall not fail.

Thou shalt honor thy father and thy mother, that thy days may be long.

Whether the Trojan war was an actual occurrence, we have no positive means of determining.

491. But a relative pronoun, adverb, or conjunction, when introducing a clause which forms an inseparable adjunct of the preceding term, should not have a comma before it.

Examples.

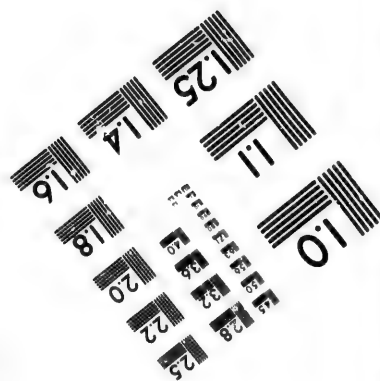
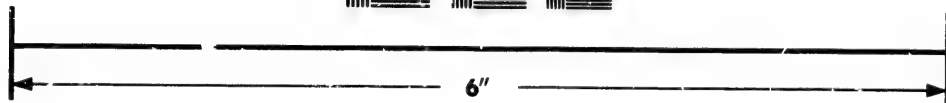
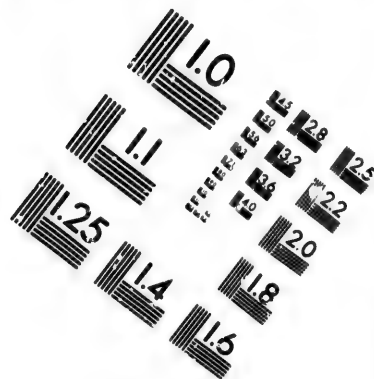
Reverence that being who is the author of all that is sublime, and beautiful, and good in nature.

The time when I shall arrive is quite uncertain.

Live so that thou mayest never have reason to repent.

492. Clauses, phrases, or words, introduced parenthetically, but not so abruptly or incidentally as to require the parenthetic curves, are often, at the begin-





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ning of a sentence, followed by a comma ; at the end, preceded by a comma ; and in the middle, preceded and followed by a comma.

Examples.

Pursuing these ideas, I sat down close to my table.
The knife, being a good one, was highly valued.
Stand forth, my Lord, for thou art the man.
Farewell, thou bravest of men.
Death, however, approaches.
O Cassius, you are yoked with a lamb.
Trust it not, Sir.
Yonder is a little drum, hanging on the wall.
And so they died by thousands, the unnamed demigods.
Look, for example, on the catastrophe of the deluge.
In the meantime, as soon as Clodius knew.
The story, perhaps, is not entitled to much credit.

493. In a series of three or more words of kindred grammatical character, a comma should follow each word except the last, unless that last be a noun, in which case the last, also, will be followed by a comma.

Examples.

His solution of the problem was neatly, correctly, and expeditiously performed.

Europe, Asia, Africa, North America, South America, and Oceanica, are the six great divisions of the land.

And nearer, clearer, deadlier than before.

How poor, how rich, how abject, how august, how complicated, how wonderful is man.

Let Geography, History, or Grammar, be the subject of the lesson.

494. Two words of kindred grammatical character connected by one of the conjunctions, *and*, *or*, are not separated by a comma ; unless where the former conjunction is, for rhetorical effect, suppressed.

Examples.

Europe and Asia are Continents.

Reason, passion answer one great aim.

495. When the natural order of a sentence is inverted, a comma should be inserted between the transposed parts, unless the inverted part is very short.

Examples.

The better to deceive the enemy, a portion of the fleet sailed far above the town.

No delight, the minstrel's bosom knew.

496. When words connected by a conjunction, follow in successive pairs, a comma should be inserted after each pair.

Example.

There is a natural difference between virtue and vice, wisdom and folly, merit and demerit.

497. When a verb is understood in the clauses of a compound sentence, a comma must be inserted in its place. (See 2nd Ex. under 485.)

THE PARENTHESIS.

498. The *Parenthesis* encloses a word, phrase, or clause, abruptly introduced in a sentence, and not necessary to the grammar or sense.

Examples.

The noble lord (Lord North) shall tell you that the restraints in trade are futile and useless.

The present ministry thought it expedient to repeal five of the duties, and to leave (for reasons best known to themselves) only the sixth standing.

499. Brackets ([]) are sometimes used for the same purpose as the parenthesis, to indicate an extraneous part of a sentence, but chiefly,—

1. When the extraneous part of the sentence contains another parenthesis; or

2. When it is inserted as a correction, a comment, or an addition.

Examples.

I know the banker I deal with, or the physician I usually call in [there is no need, cried Dr. Slop (waking) to call in any physician in the case] to be neither of them of much religion.

The last twelve books [of the *Odyssey*] are in several parts tedious and languid.

At present there is a tendency to get rid of the use of the parenthesis. Some writers use commas; others,

dashes. Blair, in his lectures on Rhetoric, says, "But in general the effect of parentheses is extremely bad; being a perplexed method of disposing of some thought, which a writer has not art enough to introduce in its proper place."

THE DASH.

500. The *Dash*, precedes an abrupt diversion from the subject of discourse.

Examples.

If I were—but it is needless to dwell on what is now impossible.

His children—but here my heart began to bleed, and I was forced to go on with another part of the picture.

THE NOTE OF INTERROGATION.

501. This point is a period surmounted by a corrupted form of the letter Q, and denotes that the words preceding it form a *direct* question.

Examples.

Is there no place left for repentance? None for pardon left?

What villain touched his body that did stab and not for justice?

THE NOTE OF EXCLAMATION.

502. This stop is used after a word or phrase expressive of some sudden emotion.

Examples.

Stop! for thy tread is on an Empire's dust.

How stern he looks! Amazement! it is Marius!

Ha! Marius, think'st thou now upon Jugurtha?

He turns! he's caught my eye! I see no more!

503. *Quotation Marks* are generally used to indicate that a word, phrase, or larger portion of discourse is borrowed. The double points (" ") are used in primary or leading quotations; the single points (') in secondary or included quotations. *Exam.* Quoth Toby, "If you write up 'Please ring the bell,' common politeness makes me stop and do it."

504. The *Apostrophe* (') is used to show the omission of a letter or letters; as, *John's*, *'Tis*.

505. The *Caret* (^) is used to show some omission ^{sounds} in a manuscript; as, "Were ne'er prophetic so full of woe."
^

506. The *Diæresis* (..) is placed over the latter of two vowels coming together, when it is intended that they should be placed in separate syllables; as coöperate.

507. The *Hyphen* (-) is used to separate syllables; as, *ad-ject-ive*; at the end of a line to show that part of the word is carried to the next line; as, *con-vey*; or to mark an ellipsis; as, the Q - n. A series of asterisks or of dots, is sometimes used for this last purpose.

508. The *Paragraph* (¶), which is chiefly used in the Bible, marks the commencement of a new subject.

509. The *Section* (§) marks the smaller divisions of a book or chapter; and when used with numbers, helps to abridge references; as, §6, *i. e.*, Section Six.

510. Printers use the following marks, and in the following order, as marks of reference to notes. (*Asterisk, dagger, double dagger, section, parallels, &c.*)

Note 1, *	Note 3, ‡	Note 5,	Note 7, **
" 2, †	" 4, §	" 6, ¶	" 8, ††

When there are many references, figures or the small letters of the alphabet are more convenient.

511. The *Index or Hand* (☞) points to something that deserves to be carefully observed.

512. The *Cedilla*, (,) placed under *c*, denotes that the *c* is sounded like *s*; under *g*, like *j*; under *s*, like *z*; and under *x*, like *gz*.

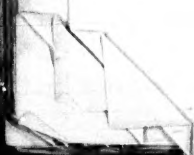


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